

THE ILLUSTRATED LONDON NEWS

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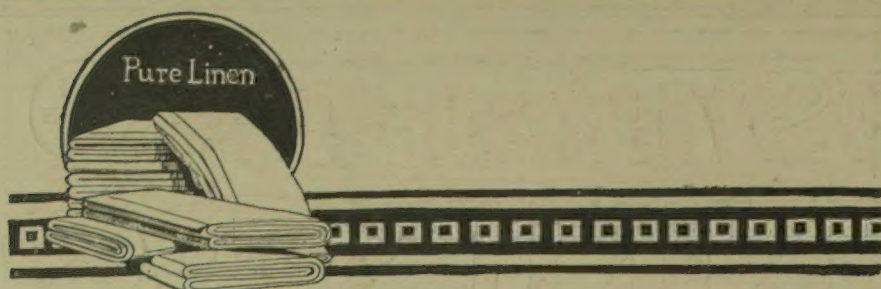
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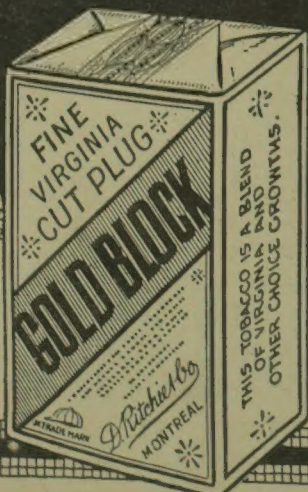
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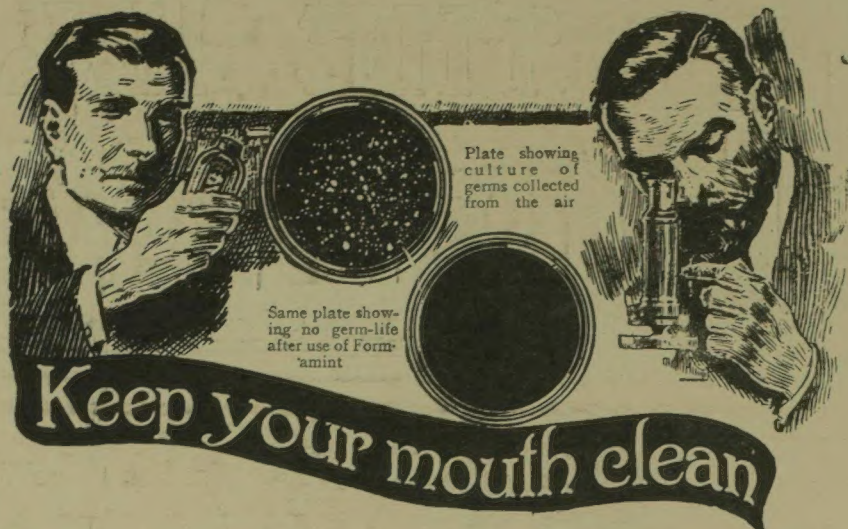


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PRESCOTT, the American historian, is said to have chewed soap every day in the belief that it was "just as necessary to clean the inside of the mouth as the outside."

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Provided there is not already some diseased condition of the oral cavity which requires medical treatment, the Formamint habit ensures a "clean," aseptic mouth and throat—and so protects you against diseases like the following, which doctors now attribute to "oral sepsis" or dirty mouth. (See "British Medical Journal," March 13th, 1915.)

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Appendicitis	Foul Breath	Pyorrhæa
Arthritis	Gastritis	Quinsy
Cancer	Goitre	Rheumatism
Chorea	Gumboils	Rheumatic Fever
Consumption	Heart-Disease	Scarlet Fever
Deafness	Influenza	Sore Throat
Debility	Kidney-Disease	Spongy Gums
Diphtheria	Laryngitis	Tonsillitis
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Write to-day for a Free Sample of Formamint—and remember that it is the only preparation which has been scientifically proved to destroy disease-germs in the mouth and throat without injuring the tissues.

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The Earl of Euston writes:—

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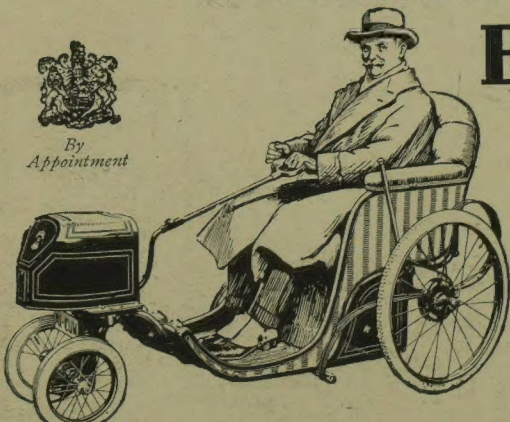
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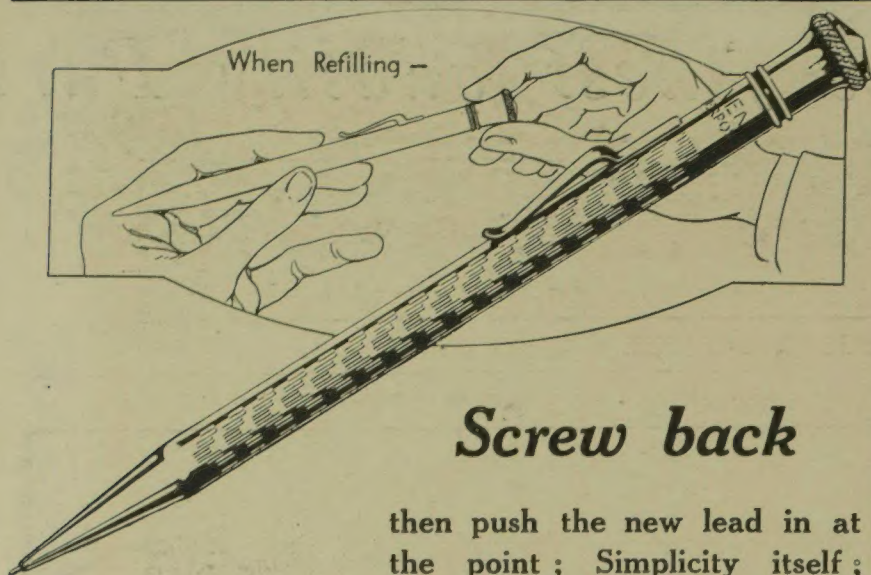
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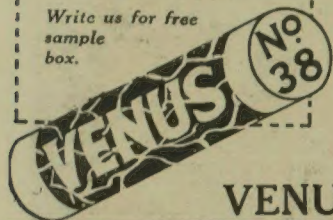
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, OCTOBER 14, 1922.

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IN THE CHANAK ZONE, WHERE BRITISH AND TURKISH TROOPS WERE IN CLOSE PROXIMITY, AND IT WAS FEARED THAT AN "INCIDENT" MIGHT PROVOKE HOSTILITIES: A BRITISH OUTPOST AMID SCRUB-OAK ON THE HILLS.

The Chanak neutral zone, on the Asiatic shore at the entrance to the Dardanelles, has been the chief centre of anxiety throughout the crisis in the Near East. The French and Italian troops were withdrawn, in order to avoid the possibility of collision with the Kemalists, fresh from their victory over the Greeks, and the British forces alone remained in the zone. On several occasions bodies of Turkish troops crossed the neutral border, and their action was the subject of

protests by Sir Charles Harington, the Allied Commander-in-Chief at Constantinople. On October 9 it was reported that the situation at Chanak was still very delicate, and that Kemalists remained near the British line, while in some parts Turkish infantry were occupying positions apparently with a view to digging trenches. No Turkish artillery, however, had so far appeared. Other photographs of Chanak are given on page 573 in this number.



By G. K. CHESTERTON.

ABOUT a hundred years ago some enemy sowed among our people the heresy that it is more practical to use a corkscrew to open a sardine-tin, or to employ a door-scraper as a paper-weight. Practical politics came to mean the habit of using everything for some other purpose than its own; of snatching up anything as a substitute for something else. A law that had been meant to do one thing, and had conspicuously failed to do it, was always excused because it might do something totally different and perhaps directly contrary. A custom that was supposed to keep everything white was allowed to survive on condition that it made everything black. In reality this is so far from being practical that it does not even rise to the dignity of being lazy. At the best it can only claim to save trouble, and it does not even do that. What it really means is that some people will take every other kind of trouble in the world, if they are saved the trouble of thinking. They will sit for hours trying to open the tin with a corkscrew, rather than make the mental effort of pursuing the abstract, academic, logical connection between a corkscrew and a cork.

Here is an example of the sort of thing I mean, which I came across in a daily paper to-day. A headline announces in staring letters, and with startled notes of exclamation, that some abominable judicial authority has made the monstrous decision that musicians playing in the street are not beggars. The journalist bitterly remarks that they may shove their hats under our very noses for money, but yet we must not call them beggars. He follows this remark with several notes of exclamation, and I feel inclined to add a few of my own. The most astonishing thing about the matter, to my mind, is that the journalist is quite innocent in his own indignation. It never so much as crosses his mind that organ-grinders are not classed as beggars, because they are not beggars. They may be as much of a nuisance as beggars; they may demand special legislation like beggars; it may be right and proper for every philanthropist to stop them, starve them, harry them, and hound them to death just as if they were beggars. But they are not beggars, by any possible definition of begging. Nobody can be said to be a mere mendicant who is offering something in exchange for money, especially if it is something which some people like and are willing to pay for. A street singer is no more of a mendicant than Madame Clara Butt, though the method (and the scale) of remuneration differs more or less. Anybody who sells anything, in the streets or in the shops, is begging in the sense of begging people to buy. Mr. Selfridge is begging people to buy; the Imperial International Universal Cosmic Stores is begging people to buy. The only possible definition of the actual beggar is not that he is begging people to buy, but that he has nothing to sell. There is something to be said also about the ultimate ethics of that question, but it is quite another question.

Now, it is interesting to ask ourselves what the newspaper really meant, when it was so wildly illogical in what it said. Superficially and as a matter of mood or feeling, we can all guess what was meant. The writer meant that street musicians looked very much like beggars, because they wore thinner and dirtier clothes than his own; and that he had grown quite used to people who looked like that being treated

anyhow and arrested for everything. That is a state of mind not uncommon among those whom economic security has kept as superficial as a varnish. But what was intellectually involved in his vague argument was more interesting. What he meant was, in that deeper sense, that it would be a great convenience if the law that punishes beggars could be stretched to cover people who are certainly not beggars, but who may be as much of a botheration as beggars. In other words, he wanted to use the mendicity laws in a matter quite unconnected with mendicity; but he wanted to use the old laws because it would save the trouble of making new laws—as the corkscrew would save the trouble of going to look for the tin-opener. And for this notion of the crooked and anomalous use of laws, for ends logically different from their own, he could, of course, find much support in the various sophists who have attacked reason in recent times. But, as I have said, it does not really save trouble; and it is becoming increasingly doubtful whether it will even save disaster. It used to be said that this rough-and-ready method made the country richer;

towards beggars is entirely heathen and inhuman. I should be prepared to maintain, as a matter of general morality, that it is intrinsically indefensible to punish human beings for asking for human assistance. I should say that it is intrinsically insane to urge people to give charity and forbid people to accept charity. Nobody is penalised for crying for help when he is drowning; why should he be penalised for crying for help when he is starving? Everyone would expect to have to help a man to save his life in a shipwreck; why not a man who has suffered a shipwreck of his life? A man may be in such a position by no conceivable fault of his own; but in any case his fault is never urged against him in the parallel cases. A man is saved from shipwreck without inquiry about whether he has blundered in the steering of his ship; and we fish him out of a pond before asking whose fault it was that he fell into it. A striking social satire might be written about a man who was rescued again and again out of mere motives of humanity in all the wildest places of the world; who was heroically rescued from a lion and skilfully saved out of a sinking ship; who was sought out on a desert island and scientifically recovered from a deadly swoon; and who only found himself suddenly deserted by all humanity when he reached the city that was his home.

In the ultimate sense, therefore, I do not myself disapprove of mendicants. Nor do I disapprove of musicians. It may not unfairly be retorted that this is because I am not a musician. I allow full weight to the fairness of the retort, but I cannot think it a good thing that even musicians should lose all their feelings except the feeling for music. And it may surely be said that a man must have lost most of his feelings if he does not feel the pathos of a barrel-organ in a poor street. But there are other feelings besides pathos covered by any comprehensive veto upon street music and minstrelsy. There are feelings of history, and even of patriotism. I have seen in certain rich and respectable quarters of London a notice saying that all street-cries are forbidden.

If there were a notice up to say that all old tombstones should be carted away like lumber, it would be rather less of an act of vandalism. Some of the old street-cries of London are among the last links that we have with the London of Shakespeare and the London of Chaucer. When I meet a man who utters one I am so far from regarding him as a beggar; it is I who should be a beggar, and beg him to say it again.

But in any case it should be made clear that we cannot make one law do the work of another. If we have real reasons for forbidding something like a street-cry, we should give the reasons that are real; we should forbid it because it is a cry, because it is a noise, because it is a nuisance, or perhaps, according to our tastes, because it is old, because it is popular, because it is historic and a memory of Merry England. I suspect that the subconscious prejudice against it is rooted in the fact that the pedlar or hawker is one of the few free men left in the modern city; that he often sells his own wares directly to the consumer, and does not pay rent for a shop. But if the modern spirit wishes to veto him, to harry him, or to hang, draw, and quarter him for being free, at least let it so far recognise his dignity as to define him; and let the law deal with him in principle as well as in practice.



ATTENDED BY H.E. THE VICEROY AND THE COUNTESS OF READING: THE MARRIAGE OF MISS "PEGGY" HARRISON AND MAJOR O. M. LUND, D.S.O., A.D.C., TO LORD RAWLINSON, COMMANDER-IN-CHIEF IN INDIA.

Left to right (standing): Mr. Phillip Harrison, Capt. the Hon. John Jervis, Mrs. Macartney, Capt. Ralph Burton (Best Man), the Bride, the Bridegroom, Miss Kitty Harrison, Major Gannon, and Major Macartney. (Seated) the Bishop of Lahore, Mrs. John Greig (sister of the Bride), H.E. the Viceroy, the Countess of Reading, the Commander-in-Chief, and Lady Hambro. (Seated on the ground) Miss Margaret Carey-Evans, Miss Heather Eliot, Master Jim Mayne (Page), Miss Montgomery, and Miss Peggy Palm.

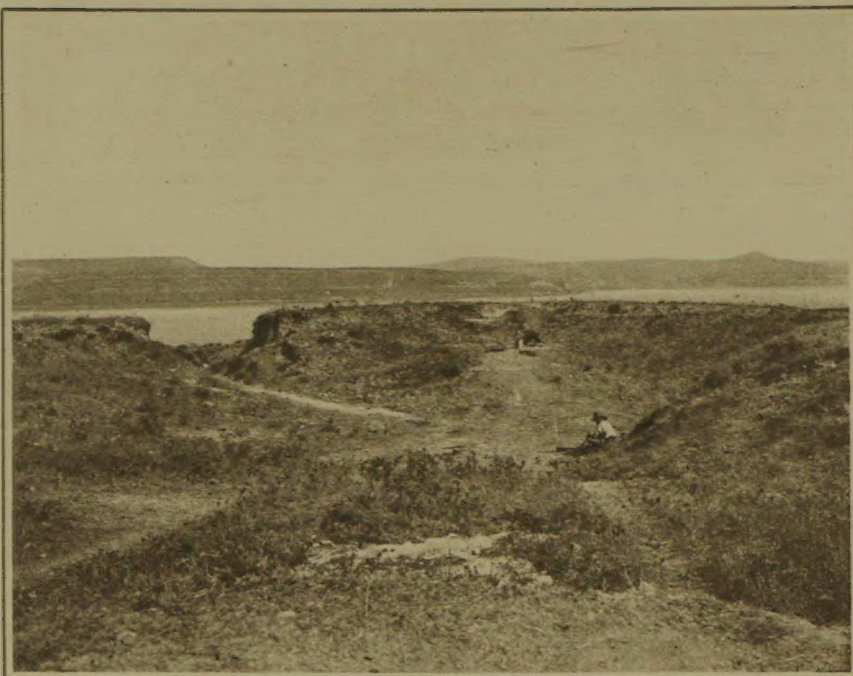
The marriage of Major Otto Lund, Royal Artillery, to Miss Margaret Phyllis (Peggy) Harrison, took place at Christ Church, Simla, and was attended by the Viceroy and the Countess of Reading, the Commander-in-Chief, and all Simla Society. Miss Harrison was attended by Master Jimmy Mayne in an R.A. uniform of 1743, Miss Kitty Harrison, her sister, and four little girls, who included Miss Margaret Carey-Evans. After the ceremony a reception was given by Mrs. John Greig, sister of the bride, at Snowdon, lent by Lord Rawlinson for the occasion.—[Photograph by F. Bremner, Simla.]

but it will be found less and less consoling to explain why the country is richer when the country is steadily growing poorer. It will not comfort us in the hour of failure to listen to long and ingenious explanations of our success. The truth is that this sort of practical compromise has not led to practical success. The success of England came as the culmination of the highly logical and theoretical eighteenth century. The method was already beginning to fail by the time we came to the end of the compromising and constitutional nineteenth century. Modern scientific civilisation was launched by logicians. It was only wrecked by practical men. Anyhow, by this time everybody in England has given up pretending to be particularly rich. It is, therefore, no appropriate moment for proving that a course of being consistently unreasonable will always lead to riches.

In truth, it would be much more practical to be more logical. If street musicians are a nuisance, let them be legislated against for being a nuisance. If begging is really wrong, a logical law should be imposed on all beggars, and not merely on those whom particular persons happen to regard as being also nuisances. What this sort of opportunism does is simply to prevent any question being considered as a whole. I happen to think the whole modern attitude

THE DANGER ZONE OF THE DARDANELLES: BRITISH TROOPS IN CHANAK.

COPYRIGHT PHOTOGRAPHS BY THE "DAILY MAIL."



WHERE XERXES SAT ON A MARBLE THRONE TO WATCH HIS PERSIANS CROSS THE HELLESPONT: A BRITISH SIGNALLER ON XERXES MOUND, NEAR CHANAK.



SEEN FROM THE TOP OF XERXES' MOUND: THE PLAIN OVER WHICH TURKISH TROOPS WOULD HAVE TO ADVANCE IN ORDER TO ATTACK CHANAK.



ONLY 200 YARDS FROM A TURKISH FORCE: MEN OF THE LOYAL REGIMENT (NORTH LANCASHIRE) ON OUTPOST DUTY BEHIND A HILL AT CHANAK.



BRITISH REINFORCEMENTS ARRIVING AT CHANAK: TROOPS MARCHING THROUGH THE DESERTED STREETS OF THE TOWN, JUST AFTER LANDING.



NERVOUSNESS AMONG THE CIVIL POPULATION AT CHANAK: GREEKS LEAVING BY BOAT FOR THE EUROPEAN SHORE OF THE DARDANELLES.

Chanak overlooks the Narrows of the Dardanelles, known in ancient times as the Hellespont, which the Persian hosts of Xerxes crossed to invade Greece. British troops have been using the hill on which his marble throne was set up, still called Xerxes' Mound, as a signalling station. A message of October 8 from Chanak reported that a detachment of thirty men of the Loyal Regiment (North Lancashire) had been withdrawn from the post which they had held at Karabigha. The first advance of the Turks in Chanak, it was stated, was made by three



HOW THE MEDITERRANEAN FLEET HELPED TO PROTECT OUR CHANAK POSITIONS: DIGGING IN A NAVAL 12-POUNDER.

companies and two squadrons of cavalry from Panderma. They moved along the shore towards Karabigha until they came into contact with a British patrol of mounted infantry, whereupon they agreed to retire. The Turkish troops were described as being men of good physique, highly trained, and well equipped. On October 4 it was reported that all was quiet at Chanak pending the result of the Mudania Conference, and that the Turks had withdrawn slightly. A rumour that the British troops were to be withdrawn from Chanak was authoritatively denied.



TAKING THE SALUTE OF THE ROYAL MARINE BATTALION ON THEIR ARRIVAL IN CONSTANTINOPLE: GENERAL SIR CHARLES HARRINGTON (NEXT TO RIGHT, IN WHITE).



CHARLES HARRINGTON, ALLIED COMMANDER-IN-CHIEF, WITH SIR HORACE RUMBOLD, BRITISH HIGH COMMISSIONER OUTSIDE THE BRITISH EMBASSY.



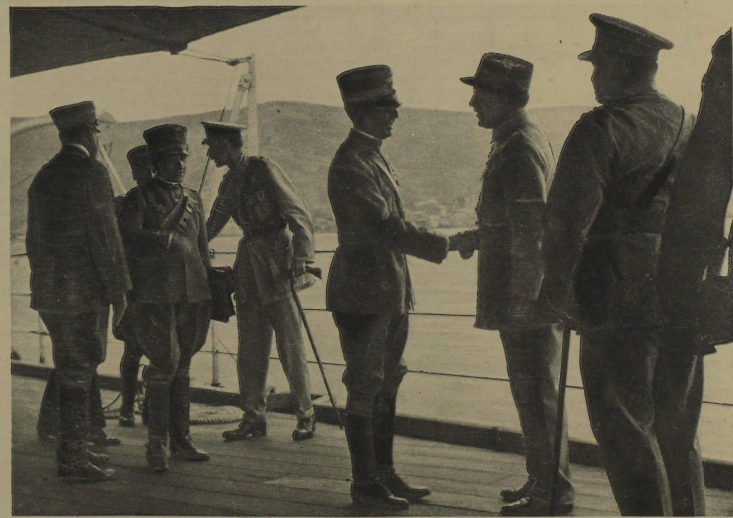
WHERE THE MUDANIA CONFERENCE WAS HELD: KEMALIST SENTRIES AT THE ENTRANCE OF THE HOUSE DURING A MEETING.



WITH DUST-GOGGLES, AS WORN BY ALL THE TURKISH TROOPS: A KEMALIST SENTRY AT THE CONFERENCE HOUSE IN MUDANIA.

THE MEN "ON THE SPOT" HANDLING THE NEAR EAST

The conference at Mudania, on the Asiatic coast of the Sea of Marmora, between the Allied leaders, Lieut-General Sir Charles Harrington (Britain), General Charpy (France), and General Mombelli (Italy), and the Turkish General Ismet Pasha, was held with a view to arranging a Greco-Turkish armistice and preliminaries for a peace conference for a settlement of the Near East. Owing to discrepancies in the instructions issued by the Allied Governments to their military representatives, the Mudania parley was temporarily suspended while Generals Charpy and Mombelli returned to Constantinople to consult the French and Italian High Commissioners there. A meeting took place in the British Embassy, and the two Generals then went back to Mudania, where the military conference was resumed on October 9. It was hoped that an agreement with the Turks would shortly be reached, and telegrams were sent on



WELCOMING ALLIED GENERALS TO A PRELIMINARY CONFERENCE ON BOARD THE "IRON DUKE" OFF MUDANIA: (IN CENTRE, FROM LEFT TO RIGHT) GENERAL SIR CHARLES HARRINGTON, GENERAL MOMBELLI, AND GENERAL CHARPY.

CRISIS: SCENES AT MUDANIA AND AT CONSTANTINOPLE.

that day to Mustapha Kemal Pasha urging him to go to Mudania himself in order to hasten a solution. It was reported later that a fairly satisfactory agreement had been reached regarding the neutral zones. That on the Ismid front (illustrated on another double page in this number) had been entered by a Turkish force on the 7th, and, in response to protests, Ismet Pasha gave Sir Charles Harrington a written promise on behalf of Mustapha Kemal that he would allow no further advance of Nationalist troops. It was stated that any armistice conditions agreed to at the military conference would have to be approved by the Ankara Government, as some of the questions under discussion at Mudania were political. Sir Charles Harrington is Commander-in-Chief of the Allied troops at Constantinople. The "Iron Duke" is the flag-ship of Admiral Brock, Commander-in-Chief of the Mediterranean Fleet.—[PHOTOGRAPHS BY ALPHEI.]

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY FOULSHAM AND BANFIELD, LTD., RUSSELL, SPORT AND GENERAL, C.N., BARRATT, TOPICAL, REALISTIC TRAVELS, AND KNIGHTS-WHITTORE (SUTTON).



A GREAT VARIETY ACTRESS AND SINGER: THE LATE MISS MARIE LLOYD.



APPOINTED PRESIDENT OF THE UNITED CANADIAN RAILWAYS: SIR HENRY THORNTON.



WINNER, "NEWS OF THE WORLD" GOLF TOURNAMENT: GEORGE GADD (RIGHT), WITH F. LEACH.



THE NEW GREEK MINISTER IN LONDON: M. D. CACLAMANOS, WHO RECENTLY ARRIVED.



NEW CHAIRMAN OF THE AERONAUTICAL SOCIETY: PROFESSOR LEONARD BAIRSTOW.



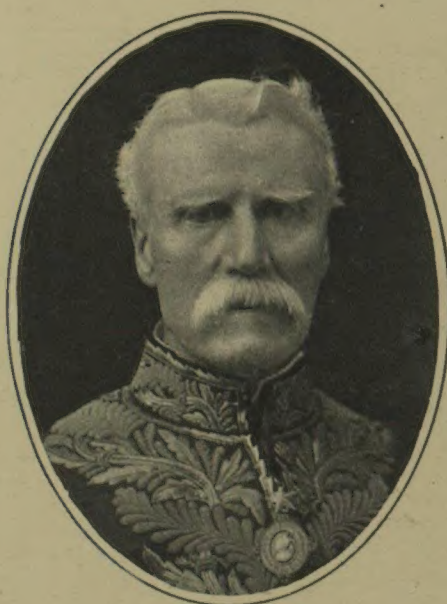
THE IRISH FREE STATE CABINET WHICH HAS ACCEPTED THE OATH OF ALLEGIANCE TO THE KING: THE FIRST PHOTOGRAPH OF THE CABINET IN SESSION.



WITH SIR JAMES CRAIG, THE PRIME MINISTER OF NORTHERN IRELAND, IN THE CHAIR: THE ULSTER CABINET AT STORMONT CASTLE.



TALL ENOUGH (7 FT. 2 IN.) TO BE EASILY FOUND: THE CHIEF INQUIRY SCOUT AT THE GREAT RALLY.



FORMERLY LIEUTENANT-GOVERNOR OF EAST BENGAL AND ASSAM: THE LATE SIR LANCELOT HARE.



A DISTINGUISHED VISITOR FROM TRANSJORDANIA: THE EMIR ABDULLAH (SECOND FROM LEFT IN FRONT).



A GREAT FRIEND OF KING EDWARD, AND FORMERLY PORTUGUESE MINISTER: THE LATE MARQUIS DE SOVERAL.

Miss Marie Lloyd was born in 1870, and first appeared at the Eagle Music Hall in 1885. Her last appearance was at the Edmonton Empire on October 3, when she was taken ill.—Sir Henry W. Thornton, Manager of the Great Eastern Railway, has been appointed President and Chairman of the Board of the Canadian Railways, since the amalgamation of the Grand Trunk with the State system.—M. Caclamanos, the new Greek Minister, arrived in London on October 4.—Professor Leonard Bairstow holds the Chair of Aerodynamics at the Imperial College of Science and Technology.—Our photograph of the Irish Free State Parliament shows, from left to right, General J. McGrath (Minister of Industry and Commerce), Mr. Hugh Kennedy (Legal Adviser), Mr. W. Cosgrave (Chairman of Provisional Government), Mr. Ernest Blythe (Local Government), Mr. Kevin

O'Higgins (Home Affairs), and Mr. J. J. Walsh (Postmaster-General).—In the Ulster Cabinet the figures are (l. to r.) Mr. E. M. Archdale (Agriculture and Commerce), Sir R. Dawson Bates (Home Affairs), Lord Londonderry (Education), Sir James Craig (Premier), Mr. H. McD. Pollock (Finance), and Mr. J. M. Andrews (Labour).—Sir Lancelot Hare was Lieutenant-Governor of Eastern Bengal and Assam from 1906 to 1911, a stormy period which aged him.—The Emir Abdullah of Transjordan, who led our Arab Allies there in the war, arrived at Jerusalem on October 3, and left the next day for London at the Government's invitation.—The Marquis de Soveral, who was an intimate friend of King Edward, was First Secretary and afterwards Portuguese Minister in London for nearly twenty-five years, until the Revolution of 1910. He was very popular and greatly respected.

THE CHIEF FIGURE AT THE CHURCH CONGRESS: A NOTABLE PORTRAIT.

FROM THE PHOTOGRAPH BY FIRIE MACDONALD IN THE ROYAL PHOTOGRAPHIC SOCIETY'S EXHIBITION.



PREACHER OF THE CONGRESS SERMON IN SHEFFIELD CATHEDRAL AT THE CHURCH CONGRESS:

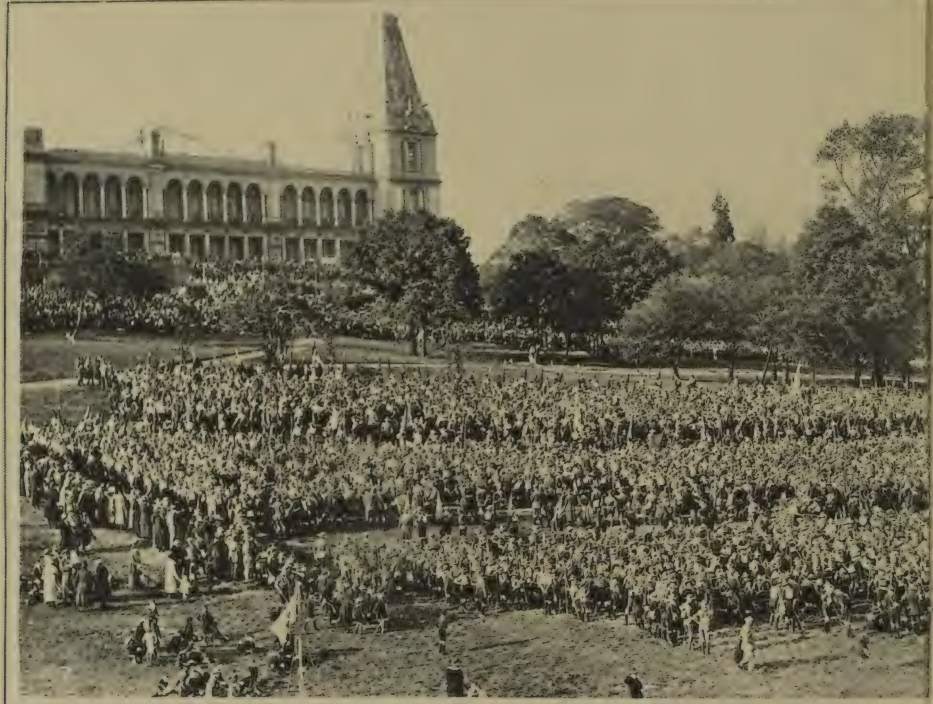
"HIS GRACE THE ARCHBISHOP OF YORK"—A FINE PHOTOGRAPHIC STUDY.

Mr. Pirie MacDonald's fine portrait of the Archbishop of York, which is on view at the Exhibition of the Royal Photographic Society of Great Britain, at 35, Russell Square, is of special interest at the moment in connection with the Church Congress which has just been held at Sheffield. The Archbishop arranged to preach the Congress Sermon in the cathedral there, on October 10, and on the following evening to take the chair at the meeting in the Victoria Hall for a discussion on the subject of "The Gospel and Spiritual Life." The Most Rev.

Cosmo Gordon Lang, D.D., who is fifty-eight, has been Archbishop of York since 1908, and was previously for seven years Bishop of Stepney and Canon of St. Paul's. After leaving Oxford, where he was a Scholar of Balliol, he studied for six years at the Inner Temple before entering the Church. In 1890 he became Curate of Leeds, and later he was successively Dean of Divinity at Magdalen College, Oxford, Vicar of St. Mary's (the University Church), and Vicar of Portsea. For many years he was Chairman of the Church of England Men's Society.

A "POSSE OF WELCOME" TO THE PRINCE OF WALES BY 60,000 SCOUTS: THE GREAT RALLY IN ALEXANDRA PARK.

PHOTOGRAPHS BY C.N., TOPICAL L.N.A., AND SPORT AND GENERAL.



THE BOY SCOUT, WOLF CUB, AND SEA SCOUT RALLY: (1) A PANORAMIC VIEW: (2) THE CHIEF SCOUT GIVEN THE ACCOLADE BY VICOMTE DE LA PANOUSE ON RECEIVING

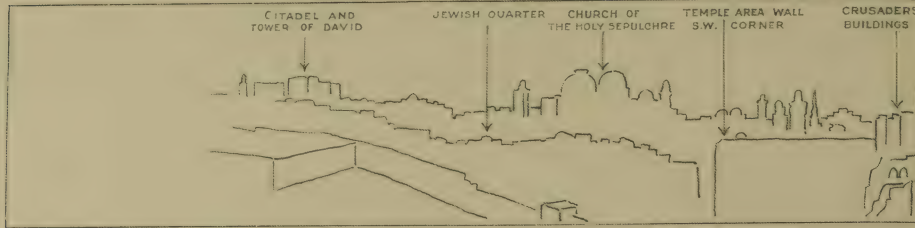
PRINCE INVESTED WITH THE "SILVER WOLF" BADGE BY THE DUKE OF CONNAUGHT: (3) THE THE LEGION OF HONOUR: (4) A SCOUT FROM IRAK (LEFT): (5) THE GREAT CHARGE.

The great Boy Scout Rally, or "Posse of Welcome," in honour of the Prince of Wales, held at the Alexandra Palace on October 7, was attended by some 60,000 Boy Scouts, Wolf Cubs, and Sea Scouts from all parts of the country. The Prince, as Chief Scout of Wales, wore the Scout uniform of the higher command for the first time. At the saluting-base he was invested (as shown in Photograph No. 2) by the Duke of Connaught, President of the Boy Scout Association, with the badge of the Silver Wolf, the highest Scout decoration. On the right in the photograph is the Chief Scout, Lieut.-General Sir Robert Baden-Powell, founder of the organisation. Before the Prince's arrival, General Baden-Powell received the red ribbon of the French Legion of Honour from Vicomte de la

Panouse, Military Attaché at the French Embassy (on behalf of the French Ambassador). Photograph No. 3 shows the Vicomte giving Sir Robert the accolade. In Photograph No. 4 on the left is seen Sayed Jamil ar Rawi, son of an Irak Sheikh, with two British Scouts. The fifth photograph illustrates the great event of the day, the charge of 36,000 of the elder Scouts towards the Prince at the saluting-base. They advanced in a huge crescent, yelling their patrol cries and clashing their staves above their heads right up to the platform where the Prince stood. Then they stopped suddenly and a dead silence ensued, during which the Prince addressed them. The photograph suggests a wild infantry charge in some old-time battle. The effect was tremendous.

WHERE THE SPADE MAY REVEAL THE CITY OF DAVID:

FROM THE DRAWING BY

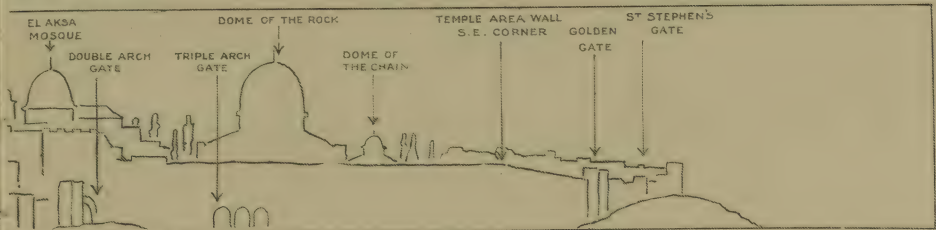


BELIEVED TO CONTAIN REMAINS OF THE CITY OF DAVID AND TOMBS OF THE KINGS OF

The British Administration in Palestine is organising a great international scheme for excavating Mount Ophel (just south of the existing walls of Jerusalem), which former tentative efforts have shown to be the site of the City of David, and where, probably, are the tombs of later Kings of Judah. The buildings seen in the background may be identified in the key given below. A previous drawing of Jerusalem (the Mount of Olives) by Major Benton Fletcher, who is an authority on the subject, appeared in our issue of June 24 last. Of his present subject he writes: "The Citadel and 'Tower of David' are seen at the top left-hand corner, to the right of which rise the domes of the Church of the Holy Sepulchre; at a lower level is the Jewish Quarter, facing the concealed Walling Place, which is at right angles to the south wall of the temple area. This great wall is seen to be interrupted midway by the ruins of Crusaders' buildings, which partly conceal the 'Double Arch' entrance below. The 'Triple Arch' is shown further along in the wall, but both have long since been blocked up.

THE SITE OF A GREAT ARCHÆOLOGICAL ENTERPRISE.

MAJOR BENTON FLETCHER.



JUDAH: MOUNT OPHEL, SHORTLY TO BE EXCAVATED—SHOWING PART OF JERUSALEM.

The lesser dome is that of the Mosque of El Aksa, once a Christian church; while in the centre of the temple area the great Dome of the Rock stands up, and marks the site of Solomon's Temple. . . . In the middle distance a small tower is shown on the Southern City wall. This is the Dung Gate, also sometimes called the 'eye of a needle,' owing to the difficulties experienced in passing its sharp right-angle turn. Mount Ophel, which occupies the entire foreground, falls abruptly down to the valley of the brook Kedron, which trickles hundreds of feet below to the right. A gentle ravine slopes towards the Pool of Siloam to the left of the Mount. . . . This important pool, once enclosed within the city, is supplied with great engineering skill from the famous well (the Virgin's Spring), which was troubled by an Angel, and, in fact, is troubled to this day. A conduit was excavated from the well, which lies outside the city, and then constructed through Mount Ophel, issuing at the Pool of Siloam, thus bringing water within the city boundaries."—[Drawing Copyrighted in the United States and Canada.—C.R.]

The Coca-Chewers and the River Indians.

"SIX YEARS IN BOLIVIA." By A. V. L. GUISE.*

DURING his six years in Bolivia, first as assistant-manager of a tin-mine some 15,000 feet above sea-level, at Ocavi, and then in charge of the setting up of a dredger designed to wrest gold from the Kaka, a tributary of the Beni, Mr. Guise found work and interest. Notably, he came in contact with the Indians of both districts—and the pests.

At Ocavi he was concerned with the native of the High Plateau. "He belongs to the Aymará race, whose ancestors were the inhabitants of the table-land previous to the invasion of the armies of the Peruvian Incas, who annexed the territories which now form Bolivia to their powerful empire.

"The Indian as a rule is a dirty mean-looking individual. His skin is of the colour of an old copper coin; his face is square, with high cheek-bones and a low sharply receding forehead; his chest is extraordinarily well developed, due to unusually large lungs, which enable him to breathe freely in the rarefied air of those altitudes. His black straight hair, usually 'bobbed,' is surmounted by a gaudy knitted nightcap with ear-flaps, which never leaves his head."

The men, especially, will do most things for alcohol, and anything for coca. The coca enables them to endure hunger, thirst, and fatigue; and "the consumption of the other is for what fiestas were invented."

"In a small pouch, cunningly woven, which every Indian carries tucked in his belt, he keeps his precious coca leaves. These leaves, which are the same as those from which cocaine is extracted, grow on a shrub cultivated in the warm villages of Bolivia and Peru, where they are carefully picked, dried, and dispatched for sale to the Indian of the Puna (highlands), who chews them incessantly. One by one, he puts them into his mouth, carefully stripping each leaf of its stem before doing so. From time to time during this operation he bites off a small bit of a grey substance, resembling tailor's chalk, called *lejia*, composed of boiled potatoes ground into a paste with wood ash, dried, and made into little flat cakes. The *lejia* is to enhance the flavour and effect of the coca. When the Indian has sufficient leaves in his mouth, he chews them into a wad which he puts into the pouch of his cheek, monkey fashion, and there it remains until he can afford himself the luxury of a fresh chew."

So potent is the hold of this coca habit that "on mines there are intervals of fifteen minutes each—at ten o'clock and three o'clock—when all hands cease work in order to renew their wads of leaves. The coca pouched during an *acculle*, as this interval is called, is, of course, additional to the early morning, midday, and evening rations. Even the children, boys and girls alike, acquire the coca habit at an early age, and are as assiduous devotees to the leaf as their parents. Several of my young peons used as much as two pounds of dried coca leaves per week, although the average consumption was half that amount."

Other little ways were chiefly allied with magic. Going up from La Paz, Mr. Guise came across the first he had encountered. "Wherever the trail crossed a particularly high ridge," he writes, "I noticed that on the summit, on either side of the track, were hundreds of curious little constructions, miniature trilithons, made of two upright stones—usually slabs of slate—supporting a transverse slab. Later, I learned that, whenever an Indian crosses an *apacheta* or pass, with his llamas or donkeys, he erects one of these trilithons to serve as a dwelling for the hobgoblins that infest these desolate spots, in the hope that, in return for this attention, they will not molest his animals. These mountain demons, it appears, are fond of pushing pack-animals over precipices, or causing them to die suddenly, of which malicious propensity the bones

which strew the neighbourhood of the passes afford ample proof."

One Good Friday morning brought to light another custom. Mr. Guise remarks: "I noticed that many of my peons were wandering about on the hill-sides, apparently searching for something, mostly under stones. Presently, a number of them gathered together in the gully at the foot of the hill, and, my curiosity being aroused, I walked down to see what they were about. I found them watching one of their number, who was tying together with string several live lizards and toads which another man was producing from a bag. When all the reptiles had been strung together, they were placed in a small hole in the

ground in which lay half a stick of dynamite, with fuse attached. The hole was then sealed with a slab of stone, and the fuse was lighted. After the explosion had occurred, to the great glee of the onlookers, I asked one of them what their object was in blowing up these unfortunate creatures, for it seemed to me that cruelty was not the only motive. "Oh, Señor," replied the peon, "this is Good Friday, and, as toads and lizards are the representatives of the Devil, by killing them we cause him much pain and grief."

The River Indians of the Beni region are of a different type. They are of the Leco tribe. "The men are almost amphibious, and their dexterity in the handling of the unwieldy rafts in swift and dangerous waters is marvellous.

"Unlike the natives of the High Plateau, the River Indian is clean in his person and in his habits. . . . The Leco is a child, careless and irresponsible, and for ever laughing, and he laughs

heartiest on occasions when one would think he had least cause to do so. . . . It would seem to be a point of honour with him that he should greet any misfortune as a huge joke." He, too, has his fears of the supernatural. The dredger for whose erection Mr. Guise was responsible had to be conveyed in sections—350 tons of hull, machinery, and accessories—by pack-mules across the Andes and by rafts from a spot on the Coroico River. The first part was negotiated after great difficulties; the second promised well—when an unlooked-for obstacle to the completion of the transport arose. "There had been many wrecks of rafts laden with machinery, which had resulted in the death, by drowning, of three or four men. A rumour was then started, and fostered in certain quarters, that the dredger was possessed of a devil of great malignity, and anyone engaged in work connected with it was liable to die. The superstitious fears of the native were easily aroused, and a panic prevailed among the Indians of the region, the Lecos showing great reluctance to man the rafts loaded with machinery. Many of them, on receiving the order to proceed to Naranja Cala, escaped into the jungle;

where they remained hidden, rather than run the risk of incurring the displeasure of the demon."

As a consequence, it was decided that the Church must intervene and bless the barge. A friar of a religious order at Sorata consented, for a consideration, to go to Maquiqui and perform the ceremony; while the President of the Republic, who had agreed to become godfather, sent a representative supported by a lieutenant and four soldiers. A vegetable dish held water, and an enamelled iron soup-plate contained salt. "The *padre*," says the chronicler, "had also expressed a desire for something wherewith to besprinkle the dredger during the ceremony. I had asked whether a large flat paint-brush would answer the purpose, and he had replied that it would meet all requirements. Attired in his full vestments, the *padre* now arrived, and, standing in front of the improvised altar, recited several Latin prayers, during which he added the salt to the water, and then proceeded, vegetable dish in one hand and paint-brush in the other, to walk around the deck three times, scattering water, with the aid of the brush, as he went."

The end was attained; but the dredger was not to justify the honours bestowed upon it: "The gold recovered from the sluice-boxes during the weekly 'clean-up' was lamentably small in amount."

Another thing Mr. Guise set to the discredit of superstition, until he found out more about it! It is a story of the jungle. "There was one curious point to be observed when felling a tree of which the wood was required for constructional purposes—viz., that it should be done only during the first quarter of the moon. If cut when the moon was full, the timber would, within a few months, be riddled by a tiny wood-borer, known locally as *polillo*. Timber into which *polillo* has entered, no matter how strong originally, will, within the space of a year or less, be rendered useless. . . . To test it, I cut two branches off the same tree—the one during the new moon, and the other a fortnight later—which I marked, to distinguish them, and suspended, under cover, from the same beam. In a month or so, there was evidence of *polillo* in the full-moon stick, and at the end of another six months it had become friable and easily broken; the other stick, however, remained sound and free from *polillo*."

Thus the observant Mr. Guise, who has, of course, many other things to relate: stories of men and women in their habits as they live strangely; of trailing over land and of rafting on the waters; of politics and peonage; of how the Indians of the Puna guide their llamas by throwing stones at them from slings, and catch condors between little circular stone walls; of the Lecos, who shoot fish with bow and arrow; of the strange turning loose of bulls, that they may be free to attack the villagers, themselves unmolested; of the priest with a family of eighty-two; of "bad" hands and good; of grub-eating, and specially of



THE COCA-CHEWING INDIANS OF BOLIVIA: PACKING COCA LEAVES AT COROICO, FOR TRANSPORT TO THE HIGH PLATEAU.

The press is of wood. The man in the foreground is preparing the strips of banana-tree bark in which the leaves are packed.



WITH A FISH SHOT WITH BOW AND ARROW: A LECO INDIAN OF THE RIO MAPIRI.

"Shooting fish with bow and arrow can only be done when the river is high and turbid, and the fish seek shelter among the boulders in shallow water. Armed with his bow and a long palm-wood arrow pressed against the taut bow-string, ready for instant release, the Indian advances cautiously up-stream, feeling among the boulders with the point of his arrow, which, on coming into contact with a fish, is shot into its body."

Illustrations Reproduced from "Six Years in Bolivia," by Courtesy of the Author, and of the Publishers, Messrs. T. Fisher Unwin, Ltd.

pests—horse-flies, sand-flies, and others of their vicious kind, vampire bats, bull ants, jungle donkeys, holy sticks and their red ants, snakes, poisonous lizards, and so on, well-nigh *ad infinitum*. Romance in real life; an adventure that was well worth the recording.

E. H. G.

* "Six Years in Bolivia: The Adventures of a Mining Engineer." By A. V. L. Guise. Illustrated. (T. Fisher Unwin, Ltd.; 21s. net.)

THE SPLENDID GRAPE HARVEST IN FRANCE: A CHAMPAGNE VINEYARD.

PHOTOGRAPHS BY MANUEL.



WITH THE GROUND CEMENTED FOR THE BENEFIT OF THE GRAPE-GATHERERS IN WET WEATHER: MODERN METHODS IN A CHAMPAGNE VINEYARD.



AN EARLY STAGE IN THE MAKING OF CHAMPAGNE: PITCHFORKING GRAPES FROM A CART INTO A RECEPTACLE AT THE ENTRANCE OF A WINE-PRESS.



READY FOR REMOVAL FROM THE VINEYARD TO THE WINE-PRESS: A CARTLOAD OF GRAPES FOR THE MAKING OF CHAMPAGNE.



GATHERING "THE FOAMING GRAPE OF EASTERN FRANCE": A TASK IN WHICH MEN, WOMEN, AND CHILDREN ARE EMPLOYED.



THE INFANCY OF CHAMPAGNE: A CHARMING LITTLE GRAPE-GATHERER BEGINNING EARLY IN LIFE TO WORK IN THE VINEYARDS.

France is rejoicing in an exceptional grape harvest, and it is expected that the vintage of 1922 will be both abundant and of rare quality. As regards quantity, this year's yield is estimated at 62 million hectolitres, besides 7 millions from Algeria. Last year—a fair average season—gave only 45 millions. In 1875, the record year, there were over 83 million hectolitres. Our photographs illustrate a typical champagne vineyard. After the grapes are gathered, they are carried in carts to the wine-press, where, after the pressing, the must is kept in vats for half a day to allow the dregs

to settle. The first runnings from the press produce the finest sparkling wines, and the subsequent pressings form inferior qualities of wine and brandy. The must is then sent in hogsheads to the great store-houses at Rheims and elsewhere. There the bottling takes place. Fermentation sets in, and the next stage is a very delicate process known as "disgorgement," or removal of a tartar sediment gradually deposited on the corks. The space thus left in the bottle is filled up with an admixture of liqueur, varying according to the type of champagne required.

The World of the Theatre

By J. T. GREIN.

"MARY STUART."—"MR. GARRICK."

AN interesting fragment, but not the complete story: even less the true history of Queen Mary—that would be a fair description of Mr. John Drinkwater's play. Candidly, I expected something more and something greater on a great subject from the author of "Abraham Lincoln." The main difference between the two is that "Abraham Lincoln" was both drama and a fairly faithful reproduction of a period, whereas "Mary Stuart" is episodically dramatic, and the age in which she lived is not so convincingly revived that history, as it were, stares us in the face.

After a prologue which seemed verbose and irrelevant (perhaps because the discussion between a young man doubtful of his wife's loyalty and a wise Benedick who tried to console him with reference to Queen Mary's fruitless search for the great lover, was tediously delivered), our attention was mainly centred on the Queen's unquenched love-thirst; her troubles with the wind-vane Rizzio and the unkingly Darnley; her one moment's reach of the ideal in the arms of Bothwell. The historical import of her case remained in the background, and those who remembered Friedrich von Schiller's "Maria Stuart" had to admit that, with all his vagaries and poetic licenses, the German had better understood how to blend fact, fiction, and romance than our young English poet.

Another impression which obtruded itself—at any rate, on me—was the prominence of Darnley to the detriment of Mary, the central figure. In Mary I saw nothing more than the *femme incomprise* of to-day garbed in the monastic black of cap and gown, and, later, in the panniers of her time. She was queenly by moments, but her main mental occupation was to "tell off" Darnley (who left her neutral to the degree of repulsion); to play with—and, after his murder, to weep a little over—Rizzio as her tame cat; and to believe, in strong embrace, that Bothwell was the real *alter ego*, until swift awakening made her realise that this man of action would but satisfy her political aims, not her yearning passion. When she follows him at the end of the play—which leaves a great deal too much to our imagination, and almost shirks the question—we feel that it was not love that carried her away, but a very natural desire for safety within a city in ferment menaced by Elizabethan thunder in the distance.

Now, with a certain sympathy for Mary, for her vacuity within, her regal troubles which she had to fight alone, her vain search for the right counsel—for she had no one near her to lean on except Sir Thomas Randolph, swayed between admiration for Mary and allegiance to Elizabeth—we really felt more for Darnley. True, he was the destroyer of Rizzio; he sang bawdy songs under her windows; in fear of death he became a trembling aspen-leaf of cowardice; but common-sense asked, Who caused all this? Excluded from her chamber, disturbed by would-be lovers in and out—there was a continuous game of *chassez-croisez* between Rizzio and Bothwell—a king in name treated like a mannikin, was it to be wondered

at that he kicked over the traces, and in other ways? For, portrayed as we beheld him, he loved Mary, and was at heart a good fellow: had she treated him otherwise, he might have become a man instead of a dangerous weakling.

So there was in this play a lack of balance which the stage made more evident than the book; and, in spite of passages of fine prose and diction for remembrance, there was not that dramatic current which spell-binds audiences, impels them to live with and in the characters. We were interested, I repeat it; but, in the parlance of the theatre, it was a *succès d'estime*, which means that it may mark time, but not an epoch.

courtier). There was something poetic in Darnley's appearance, something flamboyant in his address, something sad and child-like in his exaltation and, in the end, his undoing. Mr. Williams knows how to put character into his costume!

If I were a dramatist I would never attempt a historical play in prose (in verse you can always plead poetic license), for nine times out of ten criticism is up in arms. Look at Mr. Louis N. Parker, who in "Mr. Garrick" made an effort to lift from the leaves of Boswell and his own imagination a miniature of Dr. Johnson and his circle. Like so many hostile

aeroplanes hostile criticisms descend on him and lay the scheme in dust and ashes. Yet unless you stickle for accuracy, and treat both the Doctor and Boswell as sacrosanct, the scene in its way was a very good one, and the layman who knows very little of those glorious days of the past obtained at least a glimpse of what Dr. Johnson was like, and Reynolds, and Oliver Goldsmith and little Boswell, apparently a jesting satellite, but in fact (as we know from the Life) a very profound observer of men and women of his time.

Indeed, taking into consideration space and object—the latter to amuse beyond the pretence that romance can lay claim to—the first act of "Mr. Garrick" is very entertaining, and in dialogue and effigy it would make an excellent music-hall sketch, far above the average, and with a real dramatic note in the scene between Garrick and the irate, pompous East India Company director whose daughter had fallen in love with the actor, and was to be cured. From the acting point of view the sketch provided capital opportunities: Gerald Lawrence was a Garrick of grand manner and fine appearance; Roy Byford a Dr. Johnson not only in bulk, but in trenchancy and abruptness of address; and H. de Lange (the veteran—he who as long ago as 1891 helped to make theatrical history by producing Ibsen's "Ghosts" for the Independent Theatre), still as lively as a cricket and swift of repartee, was a delightful little Boswell, wily as an imp and humble yet with tongue in cheek, like a *gamin*.

Had the play but continued as it began, it might have been a complete success; but as in the following acts it travelled over the old and worn road of Tom

Robertson's play, which was Wyndham's unforgettable creation, and intensified the dramatic scene, and thereby the slur on Garrick's memory (who, according to those who seem to know, was a sober man, and could certainly never have been so cupful in life as he was represented on the stage); and as the last act was merely a feeble love-scene of the most conventional order, there remained little hope of life. Nor did Mr. Gerald Lawrence maintain his virile conception towards the end: he became somewhat maudlin, and indulged in whispering and pianissimo dulcet tones which scarcely harmonised with the debonaire Garrick of histrionic fame.



QUEEN OF "A THOUSAND WITCHERIES": MISS LAURA COWIE IN THE TITLE-RÔLE OF "MARY STUART" AT THE EVERYMAN THEATRE.

With Mr. John Drinkwater's "Mary Stuart," just produced, for the first time in England, at the Everyman Theatre, and the revival of "Charles I." at the Ambassadors', the London stage may be said to have entered on a Stuart period. Mr. Drinkwater represents Mary Queen of Scots as a great lover unable to find a man worthy of her, and Miss Laura Cowie interprets the character with exquisite grace and feeling.—[Photographic Study by C. Pollard Crowther, F.R.P.S.]

The Queen of Miss Laura Cowie was exquisite to behold and piquant in every movement; her passionate moments were forceful, but not entrancing; her diction still suffers from vocal lowering at the end of sentences. Pictorially, it was the most historical Queen Mary ever seen—so dainty, so attractive, so feminine; but the fervour of "Adieu, ma belle France," the one plaintive song as touching as "Home, Sweet Home," was subdued. This Mary was not only the ruler of the Scots, she was Scots by race. Among the men, Mr. Harcourt Williams as Darnley was the only one who made an impression (although Mr. Douglas Jefferies as Randolph was the model of a

REMOVING A MOUNTAIN FOR THE RIO EXHIBITION: ENGINEERING FEATS.

DRAWN BY BRYAN DE GRINEAU, OUR SPECIAL ARTIST AT RIO DE JANEIRO. (COPYRIGHT.—C.R.)



DEMOLISHING THE MORRO DO CASTELLO: (1) AN AQUEDUCT WASHING SOIL DOWN TO THE SEA; (2) *BOMBAS HIDRAULICAS* SOFTENING THE SOIL; (3) *MACHINAS CAVADORES* (EXCAVATORS); (4) BUILDING A PROMENADE WITH MATERIAL REMOVED.

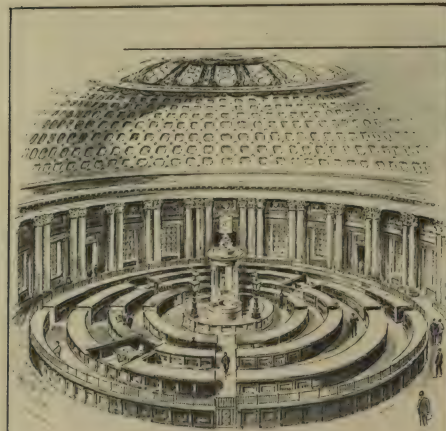
A remarkable feat of engineering—the demolition of an entire hill—was performed at Rio de Janeiro to enlarge the space available for the great Exhibition in honour of the centenary of Brazilian Independence, opened there on September 7. Writing from Rio on August 29 our artist says, in explanation of his drawing: "The Morro do Castello at Rio de Janeiro is a small mountain on which is built the oldest part of the city of Rio. It has shut out the air from the later-built part of the main city for generations, and the authorities seized the occasion of the

Exhibition (which is being constructed at its base) to press on with its entire removal. Much time has been vainly spent on undermining it by antiquated methods, but in the last two months huge American machines have been installed and the mountain is rapidly disappearing. . . . Rio de Janeiro itself is the real Exhibition—with its wonderful scenery." The magnificent British Pavilion was completed in time for the opening, and the visit of H.M.S. "Hood" and "Repulse," two of our finest battle-cruisers, was highly appreciated in Brazil.

TO BE OPENED BY THE PRIME MINISTER: THE PORT OF LONDON AUTHORITY'S MAGNIFICENT NEW BUILDING.

Drawings by our Special Artist,

B. Robinson. Photographs by Ingle.



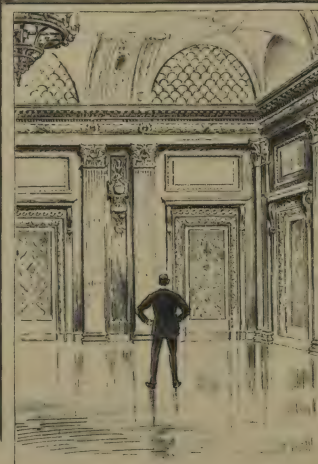
The Port of London Office, as it will appear when completed.



Marble Columns in the Rotunda.



The Entrance Hall, Port of London Authority.



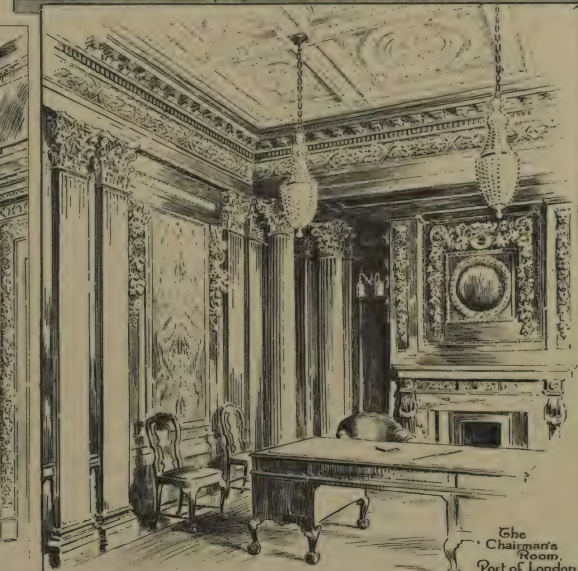
The Dining Room.



The Port of London Authority's Building, Trinity Square.



One End of the Board Room.



The Chairman's Room, Port of London Authority.

THE OPULENCE OF LONDON'S NEW CIVIC ARCHITECTURE: SPLENDOURS

A new London of imposing architecture is gradually arising, and one of its finest features is the Port of London Authority's magnificent building in Trinity Square, Tower Hill, which the Prime Minister is to open on October 17. The architect, Mr. Edwin Cooper, F.R.I.B.A., has risen to the height of a great opportunity, and the result of his work has been described as "one of the few buildings on a really grand scale that we have seen in the present century." The exterior, with its finely-proportioned pillared portico, and distinctive tower, now a familiar landmark along Thames-side, was illustrated in our issue of June 11, 1921. From the drawings and photographs given above it will be seen that the architect has devoted no less care and taste to the design and decoration of the interior. It should be explained that the drawing of the Rotunda, where the opening ceremony will take place, shows it as it will be when completed,

OF THE PORT OF LONDON AUTHORITY'S BUILDING IN TRINITY SQUARE.

with its clock and concentric desks. There are entrances into it leading from various streets, and over each door is an appropriate tablet in metal. Much of the interior of the building, particularly the Entrance Hall, is of Italian marble. Walls and ceilings are richly decorated. In the great Board Room, under the tower, the large panels are of polished walnut, with choice graining. Over the door may be seen the head of Samuel Pepys, the diarist, who was Secretary of the Navy between 1673 and 1689, and between the pairs of pillars are symbolic carvings. Those seen in the drawing represent (from left to right) Neptune, the Tropics, and the Arctic. In the Chairman's Room the carvings are in deep relief, on the lines of Grinling Gibbons. The present Chairman is Lord Devonport.—[Drawing Copyrighted in the United States and Canada.]



1 Black Sea. 2 Chatalja. 3 Bosphorus. 4 Constantinople. 5 San Stefano. 6 Princes Islands. 7 Tekfur Mountains. 8 Sea of Marmora. 9 Euresha (Kadiköy). 10 Sharkeui. 11 Marmora Islands. 12 Saros. 13 Bulair. 14 Gallipoli. 15 Lapsaki. 16 Shab Mountains. 17 Gulf of Saros. 18 Anafarta. 19 Nagara Point. 20 Sullania Fort (Chanak). 21 Dardanus. 22 Suvla Bay. 23 Ari Point. 24 Maidos. 25 Seddul Bahr. 26 Kum Kaleh. 27 Ashil. 28 Troy. 29 Yenisehr. 30 Imbros Island. 31 Helles Point. 32 River Mendera. 33 Rabbit Islands. 34 Aegean Sea.

FOR THE USE OF THE TURKISH TROOPS—AND DRAWN BY A GERMAN: A BIRD'S-EYE PANORAMA OF THE DARDANELLES, THE SEA OF MARMORA, AND CONSTANTINOPLE.

This pictorial map, which is of special interest at the present juncture, bears the name of a German artist, M. Zeno Diemer, and a German lithographer, Franz Th. Wübbel. It was made for the Turkish Government during the Great War, and only about six copies of it are said to be in the possession of

British subjects. One of these copies—that from which our reproduction is taken—was given to a British officer by an employee at the Turkish War Office immediately after the Great War ended. The numbers upon it are in Arabic numerals, and a key to the places which they indicate is printed below.

WHERE WAR AND PEACE LONG HUNG IN THE BALANCE: THE DARDANELLES, CHANAK, ISMID, AND CONSTANTINOPLE.

PHOTOGRAPHS BY
AND G.P.U.



SHOWING THE WIDTH OF THE "NARROWS" IN THE DARDANELLES: A VIEW FROM THE TOP OF THE KEEP OF CHANAK FORT—IN THE DISTANCE, ON THE OPPOSITE SHORE, THE PORT OF KILIT UL BAHIR.



SHOWING BRITISH WIRE ENTANGLEMENTS IN THE FOREGROUND: TYPICAL COUNTRY ON THE ISMID FRONT—A PHOTOGRAPH TAKEN FROM THE FARTHEST BRITISH OUTPOST



A STRANGE-LOOKING BRITISH WAR-SHIP MISTAKEN AT FIRST BY THE TURKS FOR A FLOATING TANK: THE MASTLESS AIRCRAFT-CARRIER, H.M.S. "ARGUS," ARRIVING IN THE NARROWS.



WHERE BRITISH AEROPLANES HAVE FLOWN OVER THE CITY, AND WOMEN AND CHILDREN HAVE BEEN SENT AWAY BY SEA: CONSTANTINOPLE—BRITISH TROOPS ARRIVING.

Early in the Near East crisis, Chanak became the headquarters of British troops in the neutral zone on the Asiatic side of the Dardanelles, and strong positions were fortified at the Narrows, while the civil population was evacuated from the town. The upper left-hand photograph, taken from a fort at Chanak, gives a good idea of the width of the Narrows. A strong force of British war-ships arrived in the Dardanelles, and some went on through the Sea of Marmora to the Bosphorus and anchored off Constantinople. Among the battle-ships were the "Marlborough," "Ajax," "Malaya," "Centurion," "Revenge," and "Ramillies." H.M.S. "Argus," the aircraft-carrier, looking like a mastless hulk, arrived off Chanak on September 25, with battle, observation, and bombing aeroplanes, besides field artillery, on board. The Turks at first regarded the "Argus" as some kind of amphibious tank. On October 6 five British aeroplanes carried

out a flight over Constantinople, where reinforcements of British troops have arrived. On the previous day the wives and families of British officers there left in the "Kinfauns Castle," the Castle liner which, it will be remembered, recently did fine work in the rescue of passengers from the German liner "Hammonia." The British Consulate at Constantinople issued orders urging all British women and children to leave the city immediately, and a large number arranged to embark in the transport "Empress of India." There was a steady exodus of residents from the suburbs on the Asiatic side of the Bosphorus. The British defensive positions in the Ismid peninsula, at the eastern end of the Sea of Marmora, adjoining the Bosphorus on the Asiatic side, were greatly strengthened, and their model trenches and strong points were described as likely to prove formidable to any attacking infantry.

BOOKS OF THE DAY

By J. D. SYMON.

IF a single sentence about Shakespeare served to keep Greene's "Groatworth of Wit" alive, many pages about Shaw ought to give Mrs. Patrick Campbell's autobiography a good chance of immortality. Or, if that is not sufficient to hold the attention of posterity, the book has another hopeful shot in the locker—the almost equal space it gives to Sir James Barrie. Nor are these references confined to mere appreciations, which, being pleasantly complimentary, might not bite into the public memory so sharply

with the left. "What justification," asks Barrie, "has my left hand to give permission to publish letters written by that other fellow, my right?" Left and right thereupon discuss their different opinions of Mrs. Patrick Campbell. "Left has the vaguest recollections of the doings apparently referred to in the letters, when you visited me in order to annoy the blue-eyed one [G.B.S.] across the way." It appears that right is anxious to say pretty things, but left won't pass them on. Left, however, consents to set down the written permission, and the lady has her way. Of more serious literary and critical interest is Sir James's incidental confession that "anything curious or uncomfortable about the play of *Mary Rose* arises from its being a product of the left hand." And so, like Serjeant Buzfuz, we have got at something at last.

That is, perhaps, the most important sidelight the book throws on any play. But there are many others, one of which, at least, would bear extension. At one point in the rehearsals of "The Second Mrs. Tanqueray" Sir Arthur Pinero said to Mrs. Campbell: Herein your anger you sweep off the

bric-à-brac and photographs from the piano." But the actress objected: "Oh, I could not make her rough and ugly with her hands, however angry she is." Sir Arthur agreed to omit the business. It will occur, I think, to many readers, that there is a sequel to that story, although it does not fall within the scope of Mrs. Campbell's memoirs. With the playwright it was a case of *reculer pour mieux sauter*. If Pinero denied himself the scene of violence at that time, it was only to use it later in a more terrific form in "Iris," where Maldonado, in a frenzy of bawled passion, smashes up not a few ornaments merely, but everything in his mistress's room. Probably that scene made all the greater sensation that its effect had not been discounted by a smaller previous effort of the same kind.

"Publishers," says Mrs. Campbell, "asked me to write my 'Life'—a hundred thousand words! I laughed and said I could not write a letter that any one could read, and I only knew about thirty words. . . . How could I write the same words over and over again?" Nevertheless, the courageous lady consented, retired to a country cottage, and tackled her task. The result is before us in "MY LIFE AND SOME LETTERS," by Beatrice Stella Patrick Campbell (Hutchinson; 24s.), a work that makes no pretensions to autobiographical skill or literary art, but is sure to find thousands of sympathetic readers.

Another autobiography of a very devoted "servant

of the public" is not to be missed. "VARIATIONS ON A PERSONAL THEME," by Sir Landon Ronald (Hodder and Stoughton; 10s. 6d.), is as happy in its title as in its manner. The author, the distinguished Principal of the Guildhall School of Music, fears that the good theme essential to a good set of variations may be absent from his work, but none of his readers will admit that. Sir Landon has written a charming account of his way up the ladder to success, which began for him on the day when Melba engaged him as her sole accompanist. His story of hard work and indomitable perseverance is one that all musicians and music-lovers will read and keep for reference; not only for its personal interest, but for its reflection of musical history and criticism during the last thirty years. One of Sir Landon's pleasantest variations is his chapter "Some Gramophone Experiences." He believes in the popularisation of great music by the machine, and it is to his tact in handling the difficult brood of famous artists that we owe many of the choicest records. He got us Calvé—that was an adventure—and he played for Patti at Craig-y-nos, when the Diva's voice was rescued from the muting finger of Time.

Musicians think more kindly of the gramophone than legitimate actors think, as yet, of the cinema; possibly because the screen is rather a rival than an auxiliary. This rivalry is creeping more and more into current fiction, where the story of stage-life is giving place to that of the "movies." At first, the movie-story followed the conventions of the theatrical novel: we had the virtuous heroine and the designing manager, and the usual old romantic machinery. But Mr. Holloway Horn, in "A Marriage of Inconvenience" went a little deeper into essential differences, when a poetical cinema actor suggested to the Philistine producer that he should film Shelley's "Hymn of Pan." All the idealist got was, "Ave a thigar," and even the heroine, who understood Shelley better, demurred, and thought the "dumb wave" would take some filming. In "Wandering Fires," Miss Dolf Wyllarde drew in considerable detail the technique of film production; but to describe that art in its most riotous development—the American—has been reserved for Mr. Harry Leon Wilson in "MERTON OF THE MOVIES" (The Bodley Head; 7s. 6d.). Yet Mr. Wilson tells no lurid story. There is little in Hollywood, his producing station, to justify the tirade with which the Rev. Dr. Steddon (in Rupert Hughes's "Souls for Sale") denounces Los Angeles, or, as he calls it more improperly, "Los Diablos." Until you grasp the sustained scenario-parody you may fear that the author of "The Wrong Twin" has mislaid his excellent English style and has declined upon the Cow-boy method. Perhaps he overdoes it a little, and one longs, at times, for a glossary, or for relief in a spell of quiet writing; but Merton works out superbly. The keynote of the book is to be found,



THE MOTORIST'S "HORSE-POND": A NOVEL TYPE OF POOL FOR THE QUICK WASHING OF CARS AT AN AMERICAN GARAGE.

This novel device for the quick cleaning of cars at an American garage, consists of a shallow concrete basin filled to a certain level with water, and provided with slopes for driving cars in and out. Corrugations in the floor surface cause vibration as the cars are driven round, so that the mud is loosened and washed off. Inlet and outlet pipes in the pool eject the dirt and change the water as required.

Photograph by Fleet Agency.

as Greene's acid sneer about a "tyger's heart wrapt in a players hide." "Do roses stick like burrs?"

Mrs. Patrick Campbell's appreciations of the two dramatists fill only a minor part of the Shaw-Barrie bill. These playwrights appear in their own characters and speak with their own voices in a series of letters; letters of an intimacy seldom revealed in cold print while the writers are still alive.

Mrs. Campbell, needless to say, has her correspondents' full permission to reproduce the Epistles Particular of James and Bernard. In a footnote she quotes a conversational remark of Mr. Shaw's, which seems to set his written gallantries in the proper Shavian light. He had said—

When you pay an Irishwoman a gallant compliment, she says, "Arra, g'along with you." An Englishwoman turns deadly pale, and says in a strangled voice, "I hope you meant what you have just said." And it's devilish difficult to explain that you didn't.

With that quip in mind, the reader will not feel unduly embarrassed when he assists at Mr. Shaw's passionate unpacking of his heart with words.

G.B.S. is, as ever, perfectly frank about his feelings. He even looks up some of his old *Saturday Review* criticisms of plays in which his divinity appeared. "Never," he exclaims, on re-reading these articles, "did a man paint his infatuation across the heavens as I painted mine for you, rapturously and shamelessly." But he begs his correspondent not to fall in love with him, for he is "a mass of imagination with no heart." She, on the other hand, confesses: "I have sometimes thought that perhaps it is only his human heart he hides and fears." Perilously near the truth this. And elsewhere she says: "His want of consideration for other people's feelings is not from a lack of gentlemanliness; it is the necessary sport of his brilliant impudence." If Shakespeare and the Dark Lady had lived in an age of publicity and she had had the brilliant impudence to print Will's letters and her opinion of Will, we should have possessed the only possible criterion by which to judge these amazing contemporary documents. But, lacking that, criticism can only halt in dumb wonder.

The other playwright, being a Scot, and not an irresponsible Irishman, holds high debate with his own conscience as to the propriety of allowing his letters to be published. His argument has a hint of McConnachie duality, for, whereas the letters were written with the right hand, an unhappy accident had ordained that the permission must be written



THE QUEEN OF SPAIN INTERESTED IN A BRITISH PHOTOGRAPHER'S WORK: MR. BERTRAM PARK SHOWING HER MAJESTY ROUND HIS EXHIBITION, WHICH SHE OPENED, AT SAN SEBASTIAN.

Queen Victoria Eugenie of Spain performed the opening ceremony at the exhibition recently held in the new Kursaal at San Sebastian by Mr. Bertram Park, the well-known London photographer. It contained many portraits of Royalty and British, Spanish and South American celebrities. The Queen-Mother of Spain, Queen Maria Cristina, also visited the exhibition.

I think, on the last page but one: "True burlesque is, after all, the highest criticism." Precisely what original form Mr. Wilson's criticism takes will dawn upon you gradually when you watch his entertaining flicker-picture, a masterpiece of ingenuity.

IN ATHENS DURING THE BLOODLESS GREEK REVOLUTION.



THE ENTRY OF THE REVOLUTIONARY TROOPS INTO ATHENS: THE HEAD OF THE COLUMN ON THE MARCH ALONG AMALIAS AVENUE.



WITH A PORTRAIT AND MARBLE RELIEF OF M. VENIZELOS: A DEMONSTRATION ON THE BALCONY OF THE VENIZELIST CLUB IN ATHENS.



PEACEFULLY BIVOUACKED OUTSIDE THE ROYAL PALACE IN ATHENS: REVOLUTIONARY TROOPS WHO HAD JUST ENTERED THE CITY RESTING IN CONSTITUTION SQUARE, WHERE THERE WAS A GREAT DEMONSTRATION OF POPULAR APPROVAL.

The revolution in Greece, which caused the abdication of King Constantine and the accession to the throne of his son as George II., passed off without bloodshed. The Revolutionary troops entered Athens at 11 a.m. on September 28, headed by Colonel Plastiras and Colonel Gonatas, whose horses were decked with laurel, while the rifles of their men were adorned with flowers. There was a great demonstration of popular approval. Crowds lined the whole route from the Piraeus, and half the population of Athens gathered around Constitution Square, where some of the troops bivouacked outside the Royal Palace. They were well

armed and equipped, and they marched into the city in good order. On the balcony of the Venizelist Club were displayed a large photograph of M. Venizelos and another portrait of him in marble relief. The demonstrations as a whole, however, were not entirely Venizelist, but rather national in character, and the fact that the military band did not play the Venizelos Hymn, but ordinary marches, was taken to indicate that the revolutionaries were not animated by party spirit. Before the King had abdicated and the revolutionary troops arrived, martial law had been proclaimed, and many Venizelists had been arrested.

NOT FORGOTTEN: WAR MEMORIALS AT HOME AND ON THE BATTLEFIELD.

PHOTOGRAPHS BY I.B., L.N.A., AND TOPPING (RUTHERGLEN).



SHOWING (IN CENTRE) COLONEL J. V. CAMPBELL, THE "TALLY-HO" V.C.: THE ORIGINAL MEMORIAL AT BELLENGLISE, ON A GERMAN MACHINE-GUN EMPLACEMENT.



THE DEDICATION OF THE NEW MEMORIAL AT BELLENGLISE, TO THE 46TH (NORTH MIDLAND) DIVISION: THE REV. J. P. HALES OFFICIATING.



THE UNVEILING OF THE BRIGHTON WAR MEMORIAL: A VIEW TAKEN DURING THE CEREMONY, PERFORMED BY ADMIRAL OF THE FLEET EARL BEATTY (SEEN IN THE GROUP ON THE RIGHT, JUST BEYOND THE MAYOR).



IN MEMORY OF 541 MEN OF THE COUNTY: THE PEEBLES WAR MEMORIAL UNVEILED BY EARL HAIG (CENTRE OF GROUP ON LEFT).

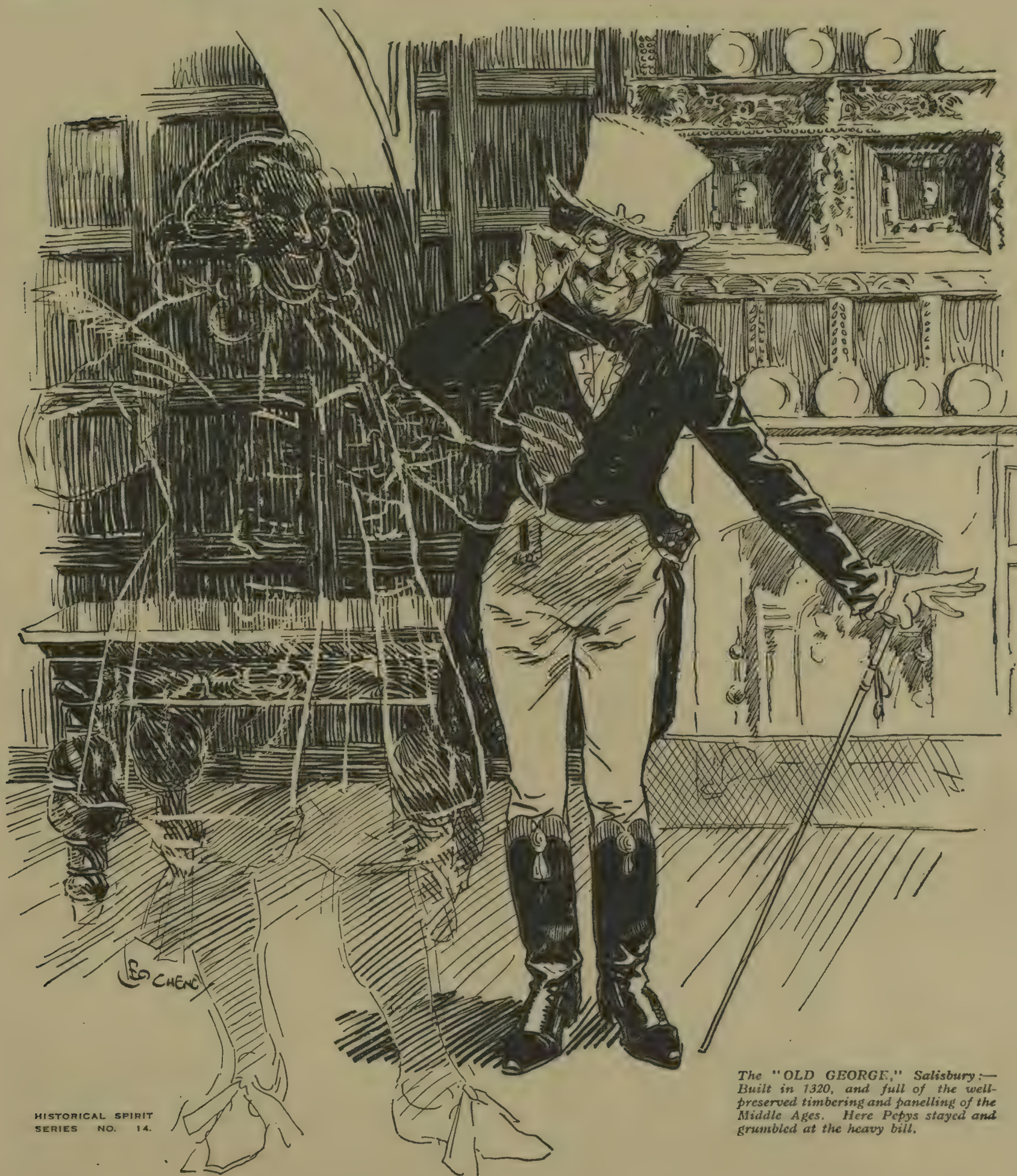


NEW BURGESSES OF PEEBLES: (L. TO R.) DR. GUNN; EARL HAIG; PROVOST DAVIDSON; MR. THORBURN; MR. MUNRO (SEC. FOR SCOTLAND); COL. BUCHAN.

A battlefield memorial at Bellenglise was unveiled on October 5 by Major-General C. S. Boyd. The inscription on it is: "In memory of the Officers, N.C.O.'s and men of the 46th North Midland Division, T.F., who gave their lives for their country at Ypres, Hohenzollern Redoubt, Gommecourt, Lens, Bellenglise, Ramcourt, Mannequin Hill, and Andigny-les-Fermes. Also to commemorate the victory of the 29th September, 1918, when the Division attacked the Canal between Riquerval Bridge and Bellenglise, and broke through the Hindenburg line, taking over four thousand prisoners and seventy guns."—Earl Beatty on October 7 visited

Brighton, where he unveiled the town's war memorial, received the freedom of the borough, and opened a new British Legion club. Speaking of the troubles in the Near East, he said: "I will ask you to remain calm and trust those on the spot. From my personal knowledge I can assure you that you are well represented, and that all will be done that can be done to provide peace with honour."—Earl Haig unveiled the Peebles Burgh and County War Memorial on October 5, and the Secretary for Scotland, Mr. Robert Munro, opened the new hospital. The freedom of the burgh was conferred on them, and on the others shown above.

Born 1820—Still going Strong!



HISTORICAL SPIRIT
SERIES NO. 14.

The "OLD GEORGE," Salisbury:—
Built in 1320, and full of the well-
preserved timbering and panelling of the
Middle Ages. Here Pepys stayed and
grumbled at the heavy bill.

Shade of Pepys: "Ah, JOHNNIE WALKER! had I known you there would have been many another line to my famous diary—'Another JOHNNIE WALKER and so to bed'."

THE WORLD OF WOMEN



SERVICEABLE YET SMART IS THIS NAVY SERGE FROCK FROM MARSHALL AND SNELGROVE.

WHAT type of Parisienne is wearing silk wigs of different pale colours? We read of them being the fashion in Paris, but none of those who are in the French capital or have recently returned therefrom has seen any except on the stage. One woman told me that in a play of which she said that his Grace the Duke of Atholl would hardly have approved, she saw many of these silken head-dresses. In the distance and across the footlights she found them quite fascinating, but could not imagine them so seen near and covering the hair provided by nature. There are, I hear from French friends, many and marvellous kinds of head-dresses for the evening; among the prettiest are those made of gold, silver, oxydised, or coloured metal nets, quite fine, and not hiding the hair. These are made up into attractive and becoming shapes, with galons embroidered with stones to match or contrast with the nets. Also there are old Egyptian head-dresses in bands round the forehead, circlets at either side, and one band straight up the middle of the head. These, too, are of rather barbaric splendour. My friends tell me that Frenchwomen wear them very well, but they doubt the capacity of British women, especially of those who are new to evening dress, to do so. The smallest self-consciousness destroys all effect of the handsomest and most beautiful head-dress.

Soldier men and sailor men went off to the Near East quite blithe and gay. They never shirk a fight; and their womenkind parted with them the more cheerfully that to all women another war seems absolutely unbelievable, and the general idea as the ships and the troops went East was that there would be no war. The worst evil looked for was increase in taxation, and I believe the boys would far rather fight than that there should be this. They all thought in the Great War that if they won the enemy would have to pay. Had the Germans won, undoubtedly their enemies would have paid the costs. Our poor men fought, and struggled, and gave all they had, and came back victors to pay as well. They are always ready to fight to preserve the honour and prestige of our great Empire, but one hears many of them, officers and men, say that the black coats should keep out of the settlement and let the

soldiers do it. They would get the taxes from the right source. Bismarck needed no lawyers to help him to settle when he won his war!

The Italian Crown Prince seems to have something of the personal magnetism of our own Prince of Wales. Those who met him during his quiet and informal visit liked him greatly. He is a fine big fellow, in contrast to his father the King, who is small, but well made, and a fine soldier and sportsman. Like his mother, he has splendid dark eyes, and is a very handsome youth. The Prince of Wales and the Duke of York met him and informally entertained him. He was here in August, and was with the King and Queen on board the *Victoria and Albert* at Cowes. It is said that a marriage is to be arranged for him with Princess Marie Josephine of Belgium, only daughter of King Albert and Queen Elizabeth. This young Princess entered on her seventeenth year on Aug. 4; the Italian Crown Prince has recently celebrated his eighteenth birthday and come of age, that being the date of manhood for royal heirs.

It seems odd that many people believed that, had the Crown Prince of Greece not taken the throne vacated by his father, it would have gone to Prince Christopher, who married Mrs. Leeds, the widow of a millionaire tin-plate magnate. Had the Crown Prince refused the throne and the Greek people still wanted a King, Prince Christopher would stand in succession after the second son of Constantine, Prince Paul, now twenty-one, and after Constantine's brothers, Princes George, Nicholas, and Andrew. Prince George was at one time well known here. He married in 1907, at Athens, Princess Marie Bonaparte, and has a son and a daughter. Princess Marie Bonaparte was looked upon as a great heiress, and all Paris was excited about her trousseau when she was married. Prince Nicholas of Greece married the only daughter of the late Grand Duke Vladimir of Russia, then also an heiress. Prince Andrew married the sister of the Marquess of Milford Haven, who was not an heiress. Why all these Princes should be passed over in favour of Prince Christopher it is difficult to conjecture. The Greek throne has never been greatly in request. It was refused by an English Prince and an English Earl before Queen Alexandra's handsome brother, the late King George, took it on and made a most successful King, but was mysteriously murdered in the street at Salonica. Queen Olga of Greece, who was over here recently for the wedding of Princess Nina of Russia, is the widow of King George, sister-in-law to Queen Alexandra; a very beautiful woman in her prime, a warm favourite with the Greeks, and a Russian Grand Duchess.

Men are far more autocratic in fashion than we women, albeit their changes are not always visible to the careless eye. Now there are heartburnings about evening shirts. It seems to be a question of roast or boiled. The latter is the laundered article, so



THREE PARTY FROCKS FOR GIRLS.

For the girl of fifteen, there is a delphinium-blue (left) taffetas dress with three rows of narrow silver lace, which define the shoulder line and hem the skirt. The apple-green taffetas frock in the centre has as its only trimming several rows of beading. The frock on the right is of cherry-coloured crêpe-de-Chine, is draped at one side, and has the fashionable long sleeves of georgette of the same colour as the frock. All three come from Marshall and Snelgrove.



THIS CHILD'S FROCK OF NAVY BLUE SERGE, ADORNED WITH COLOURED EMBROIDERY, COMES FROM MARSHALL AND SNELGROVE.

described by Americans, and the sign-manual of a Britisher in evening clothes from generation to generation. Time was when he had frills down his front, but, whatever way it was, even back to the days of lace cravats, the laundry always had to do with the shirt. It will have still, whatever is decided; but if the conservative contingent give the word, and the stiff, immaculate, unbending, but very characteristic shirt covers the breast of the Briton, the others will still have to roast beneath it, as they say they do in summer, and freeze behind it in winter. I believe the boiled variety will have it. Also, doctors say the stiff, starched dress-shirt is a fine protection against cold.

Autumn fashions are disclosed; there may be a few secrets as yet guarded for later revelation, but anyone who was present at Harrods' magnificent private presentation of them will know that such secrets must be of quite minor importance. Harrods showed all that there is of the newest and most alluring. Round-eyed and covetous, we saw lovely model after lovely model before our delighted eyes. There is no occasion, no hour of the day or night, that is not beautifully provided for by Harrods in the way of dainty, stylish, up-to-date, and eminently suitable dress. Models designed by those whose names are conjured with in the world of dress; models by the coming men and women; all purchased by those experienced in what the best class of British women want, and in every case suitable and refined. New fabrics, soft, rich, lovely; old favourites treated in the newest way; lovely colours boldly proclaimed, rather than hinted at, in trimmings and in small introductions. Furs made up into fascinating garments, suitable for the between season, and fur coats about which one just says openly or inwardly, "Scrumptious!" Hats delightful and so varied in style that beauty, "good-looker" (Americane), and plain women can make the best of themselves. If it were only for the lesson in how to turn out successfully from toe to top-knot, the presentation of Harrods' autumn models was a liberal education.

The autumn season began with an interesting wedding or two. Lieut. Geoffrey Congreve, who on Saturday married Miss Madeleine Allhusen, belongs to a family which has done well for the Empire. Sir Walter Congreve, now occupying a difficult and responsible position in Egypt, is one. He is a V.C. man, and his son was also a winner of the Victoria Cross. He married Mr. Cyril Maude's daughter, and was killed in action soon after. Miss Madeleine Allhusen also belongs to celebrated people. Her mother is sister to the Countess of Middleton, and her grandmother is Lady St. Helier. She is, therefore, on the distaff side, a member of the Stanley family, which gave us such fine women as the Dowager Lady Stanley of Alderley, a friend of Palmerston and of Disraeli, and of many other giants of early Victorian days.

A. E. L.

The John Haig Clubland Series No. 2.**The Grecian Club.**

JUST as White's is distinguished for its gallantry and Wills's for its poetry, the Grecian Club was noted for its scholarship. Many and bitter were the discussions over the more debatable points, and hotly contested were any claims to especial erudition. Dr. King tells us that the young Templars would contend so strenuously over the correct accent of a Greek word that they would often adjourn outside to settle the dispute with their swords.

And yet, however many and varied the arguments over such small questions as pronunciation, there can have been no disputes over such an important matter as the merits of John Haig Whisky. For even in those days the *original* Haig Whisky was universally recognised by the connoisseur as the whisky of discrimination.

Since it was first made—with the pot still and peat fire as to-day—by Scotland's oldest distillers nearly three centuries have passed. Each year the firm of John Haig has gained something in tradition, in knowledge, and in skill: and now more than ever is the *original* Haig Whisky prized by all those who understand just how good really good whisky can be.



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THE WORLD OF MUSIC.

BY E. J. DENT.

THE PERFORMER AND THE PUBLIC.

TO serious lovers of music it is almost always a matter of regret when famous singers or players reach that point in their career when they give concerts in the Albert Hall. No doubt it is quite possible for a great artist to remain a great artist when singing in that place, though there are probably many people who would deny this altogether. And the Albert Hall stage of an artist's career has its subdivisions. M. Chaliapine has reached the Albert Hall, but he has not yet reached the stage of singing "Home Sweet Home" there. His voice is still in magnificent condition.

The drawback of the Albert Hall is not its size, nor even its architecture, but its audience. M. Chaliapine, like M. de Pachmann, is a thorough artist at heart, but Albert Hall audiences have had an unfortunate influence upon both of them. It must, indeed, require a temperament of almost inhuman self-restraint to resist that influence. Audiences may make popular heroes of operatic artists, but the stage is to some extent a safeguard—at any rate, in these days, when Wagner represents the normal type of opera. For the Wagnerian tradition, which nowadays is pretty generally accepted everywhere, expects the singer to remain within his own part and confine himself to that alone, without taking any notice of the audience, even if they are inartistic enough to interrupt him with applause. The concert platform, and especially the concert platform which is placed at the disposal of spectators, permits too much familiarity. Nothing but the artist's own personal dignity can protect him against it.

It has often been said of English audiences that they like their performers to be either about seven or about seventy years of age. It is characteristic of English audiences that they show affection rather than admiration for their favourite performers, and one

certainly cannot blame the performers for taking pleasure in this fact. It must indeed be singularly gratifying to a performer who is not an Englishman. I am inclined to suspect that this kind of affection is, indeed, more often given to foreigners than to those of our own country, except when they are comedians by profession. Herein lies part of the secret. To the normal Englishman every foreigner is a comedian, and

and friendly laughter which greets a remark in the English of a foreigner, may easily forget that every little laugh makes it harder for him to obtain that concentrated attention which his serious art requires. Thus there comes about in certain cases a gradual degradation of the artist; more and more he is tempted to play the little touches which make for popular demonstrations, until his dignity breaks down altogether.

These external diversions are not confined to singers, or even to pianists. Conductors are often just as ready to make concessions of this kind. Sometimes they are made consciously: there are conductors who seem to think it necessary to dance an analytical programme for their audience. With them it may be completely unconscious; but their peculiarities none the less lower the standard of dignity that ought to be expected on the platform. Richter was one of the greatest conductors of recent years, but, although he was a man of large build, he did not find it necessary to dance about the platform, and in consequence did not find it necessary to draw public attention to the fact that violent exercise is apt to induce copious perspiration.

The charlatan is naturally only too delighted to find that the public tends to take more interest in his mannerisms than in his art. M. Chaliapine, though he is beginning to yield to these English temptations, is still an artist, and has still dignity enough to rebuke his audience. When the accompanist played the opening bars of Schumann's "Two Grenadiers" there was a burst of applause. No doubt it showed that the audience were enjoying themselves, but it showed little respect for the art of music.

M. Chaliapine stopped the pianist, and made him begin again. When I see English audiences treat an artist in this fashion I recall with horror a concert which I once heard in a suburban hall at Vienna. An elderly lady, grotesquely over-dressed and horribly rouged, sang a number of popular operatic arias with the remains of what had once been a fine voice and a fine style; but she had long ago lost all sense of personal dignity, and the audience treated her as an uproarious joke. She

(Continued overleaf.)



MME. TETRAZZINI LISTENS-IN TO WIRELESS MUSIC.

Mme. Tetrazzini visited the All-British Wireless Exhibition held at the Horticultural Hall, where she purchased one of the well-known Burndept "Ultra IV." wireless receiving sets. Our illustration shows Mme. Tetrazzini listening-in on her "Ultra IV." to one of the broadcast concerts which were a daily feature during the Exhibition week.

Photograph by C.N.

every musician too. Affectionate amusement is the Englishman's most natural response to the efforts of the artist; that is why he likes performers of extreme youth or extreme old age.

It is not that English audiences are incapable of response to what is really great and noble in music. An English audience can be held enraptured just as much as any other, but it is easily distracted. The artist who, very likely, is set at his ease by the pleasant

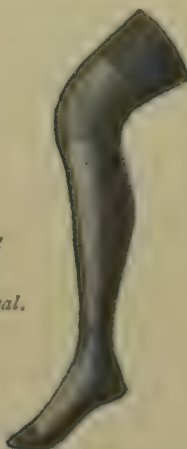
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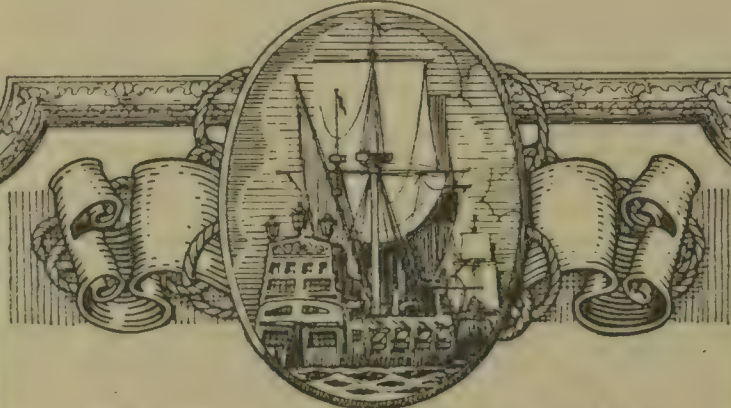


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SUPERB CIGARETTES

Continued
evidently enjoyed it all just as much as they did; but there were, at any rate, two people in the room who took a different view. Behind the pianoforte there stood two old servants, man and woman, so oddly antiquated in appearance, so patient and melancholy in expression, so utterly motionless throughout the recital, that they almost seemed to have been drawn in charcoal on the back wall. They had kept their dignity, and when I became conscious of them the concert ceased to be a farce and became just unbearably revolting.

M. Chaliapine presents his audience with a huge repertory of printed words, but his choice of songs is not always fortunate. It is a pity to sing well-known songs of Schubert and Schumann in Russian. Probably only a few of the audience could understand the original German, but still fewer understand Russian, and the Russian translation has apparently necessitated some very odd alterations of the music. If we do not know the German words, we at least know the German rhythms, and to hear M. Chaliapine's version was like reading Shakespeare as re-written by Shadwell. In the "Sapphic Ode" of Brahms he was very ill at ease. On former occasions, when asked to sing something from "Boris Godunov" he refused, saying that it was too operatic for a concert; but there could be no doubt that it was in definitely operatic songs that he was at his best. He made a wonderful picture out of the "Song of the Boatman on the Volga": it was a scene visualised, with an emotional power that I have only heard equalled by Mme. Geni Sadere when she sings folk-songs from South Italy. The most wonderful performance of the evening was M. Chaliapine's singing of the "Catalogue Aria" from "Don Giovanni." Here he was completely on the stage, acting as well as singing. It was a remarkable piece of real singing too, with a command of vocal colour that belongs only to singers of the first rank. M. Chaliapine presented a Leporello that I have never seen on the stage, for he gave a most extraordinarily

successful suggestion of a Leporello in an advanced state of intoxication. It was really quite a good idea, and I wonder that it has not become the tradition of the operatic stage. Its only drawback is that it makes Leporello extremely drunk not merely at an

Giovanni" can be explained by a reference to "Figaro": if Da Ponte found that an audience enjoyed seeing Antonio come on drunk at an early hour in the morning, it was only natural that he should make someone else do the same thing in his next opera. M. Chaliapine was uncompromising in his realism, and kept up his impersonation even in his exit from the platform. The performance made one regret all the more bitterly that we have no opportunity of seeing M. Chaliapine in his right place—on the stage.

For anyone wishing to make a tour round the world, an unusual chance now presents itself. Mr. Edward Gray, F.R.G.S., of Australia House, Strand, W.C.2., is leaving on November 3, in the P. and O. s.s. *Naldera* (16,000 tons), with a party of ladies and gentlemen, to visit Ceylon, Australia, New Zealand, Java, China, Japan, and Canada, and return to England about the middle of May. This is the third occasion that Mr. Gray has conducted a party round the world, and one lady, nearly seventy years of age, has been with him twice and is going again. We understand there are three vacancies, and anyone wishing to embrace this excellent opportunity of seeing the world in comfort should write to Mr. Gray.

Holiday-makers travelling to the Alps or the Riviera by the Paris Lyons and Mediterranean Railway, during the winter or next spring, have an attractive prospect before them in the numerous sporting events and fêtes which have been organised for the season. At Chamonix, for example, winter sports of all kinds, with competitions, will be in full swing during the winter months. The Carnival at Nice will begin on February 1, to be followed by the usual processions, battles of flowers, and other events. At Mentone, on December 1 will be held the Fête de la Reine, succeeded by various sporting and social festivities. At Hyères, the Grand Casino is to open in December, and meanwhile there are tennis, golf, and other sports to be enjoyed there.



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early hour of the morning, but at an early stage in the opera, and it might be hard for a singer to preserve the balance of the part up to the end. Still, there is precedent for it. Most of the odd things in "Don

de la Reine, succeeded by various sporting and social festivities. At Hyères, the Grand Casino is to open in December, and meanwhile there are tennis, golf, and other sports to be enjoyed there.

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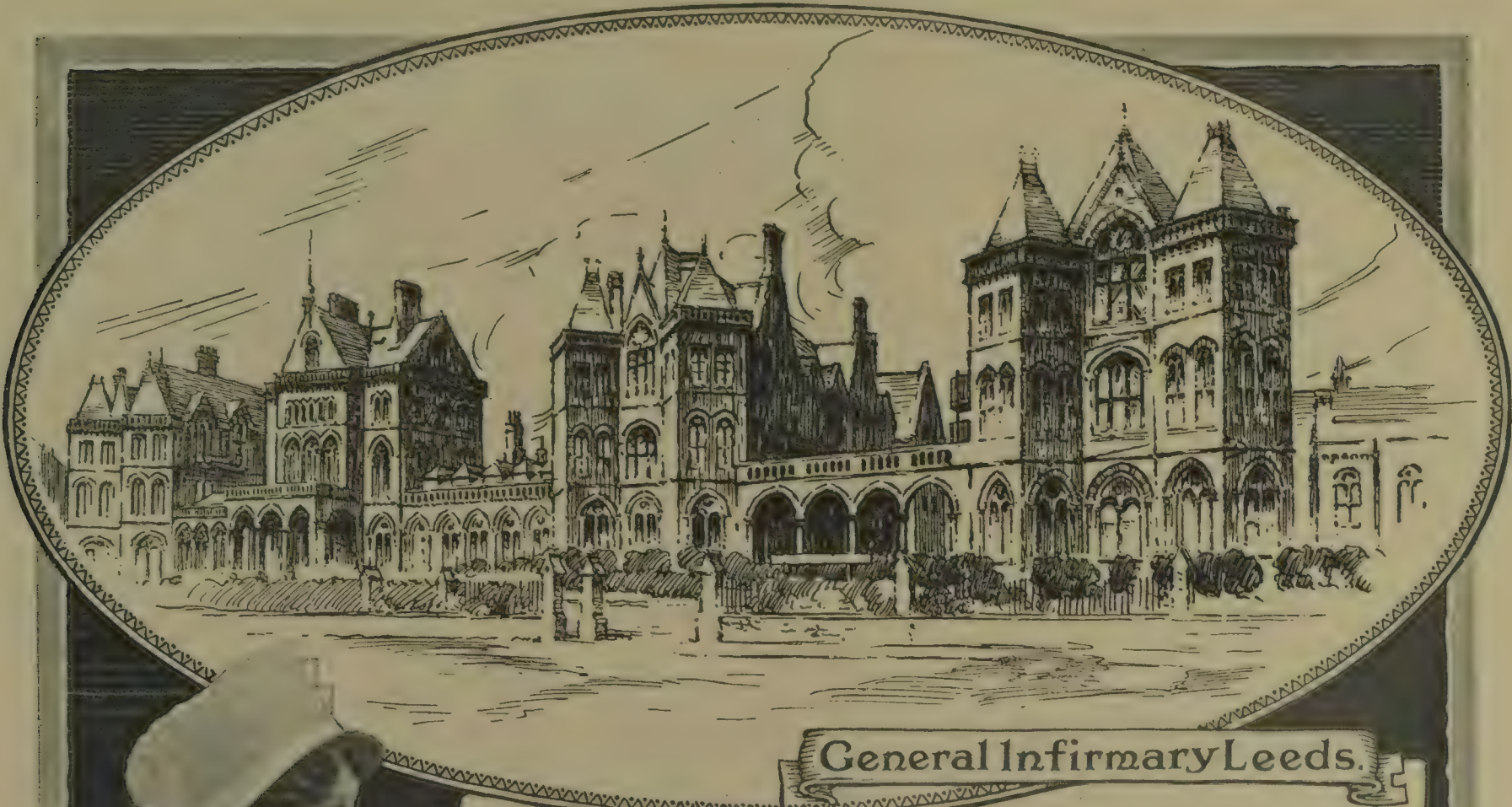
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THE ALL-BRITISH WIRELESS EXHIBITION.

THAT wireless has become a subject of absorbing interest to the general public was demonstrated by the great number of people who visited the first All-British Wireless Exhibition and Convention held



WEARING A REVILLE PICTURE GOWN: MISS MARGARET HOLLOWAY, SOLO VIOLINIST AT THE CHALIAPINE CONCERT IN THE ALBERT HALL.

Miss Margaret Holloway is the conductor of the orchestra at the Maison Lyons.

all last week at the Horticultural Hall, Westminster. From morning until closing time the exhibition was filled daily with a mass of humanity eager to see and learn all about wireless—chiefly with a view to being able to receive "broadcasts" in their own homes. Each day wireless concerts transmitted from a London station by the newly formed British Broadcasting Company were received on an apparatus installed in the centre of the Horticultural Hall.

Speech, songs, and instrumental music were conveyed to the public by loud-speaking devices which made the sounds audible throughout the entire building.

The exhibitors included the most prominent British manufacturers of wireless apparatus, and the exhibits ranged from small component parts, with which the amateur may construct his own receiving set, to the complete instruments, many of beautiful design, fit to grace the homes of the wealthy. During the exhibition the Wireless Society of London held a convention, and daily lectures arranged by the Society were given by experts with the object of rendering to the public all possible assistance in wireless matters, especially in regard to the selection of the types of apparatus most suited to individual requirements. Whilst inspecting the numerous and interesting exhibits, much knowledge could be gathered directly from the manufacturers and their assistants, who were besieged with questions concerning the possibilities of "valve sets" or "crystal sets" respectively.

Here it should be stated that the former apparatus is one in which a thermionic valve—rather like a small electric lamp—is used for the detection and amplification of wireless waves. In a crystal set, detection is brought about by the use of a small piece of silicon, galena, or other mineral. With a valve set, wireless broadcasts may be received with great audibility from stations perhaps three hundred miles away, according to the number of valves used for amplification; whereas with a crystal set the range is limited to a distance of about thirty miles from the transmitting station. Another advantage of the valve receiving set is that a loud-speaking trumpet may be attached, enabling broadcast concerts to be audible to a family party without the necessity of wearing head telephones.

Listening-in to wireless concerts in the comfort of our own homes will be a regular feature of our daily life directly the official broadcasting scheme comes into operation. The British Broadcasting Company, Ltd., a combination of eminent electrical firms, has recently been formed with a capital of £100,000, and in the immediate

future will commence the daily transmission of wireless concerts from eight centres in Great Britain; so that the whole nation may listen-in if it cares to do so, as doubtless it will. Sir Henry Norman, in his speech delivered at the opening of the exhibition, stated that in due course a broadcasting receiving license will be obtainable at any post-office.

W. H. S.

"Income Tax Made Easy for Everyone," by T. Howard Coath, F.A.A. (Simpkin Marshall; 2s. net), is a useful little book, designed to show the harassed citizen exactly how much the tax-gatherer ought to demand from him. It is up to date, and includes the changes introduced by the Finance Act of this year, with the regulations affecting companies and super-tax. New tables have been added in this edition, and the ready reckoner has been extended to calculations at 5s. and 2s. 6d. in the pound. The present re-assessment of property is also dealt with. The book is conveniently arranged for reference, and has an index.



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Photograph by Topical.

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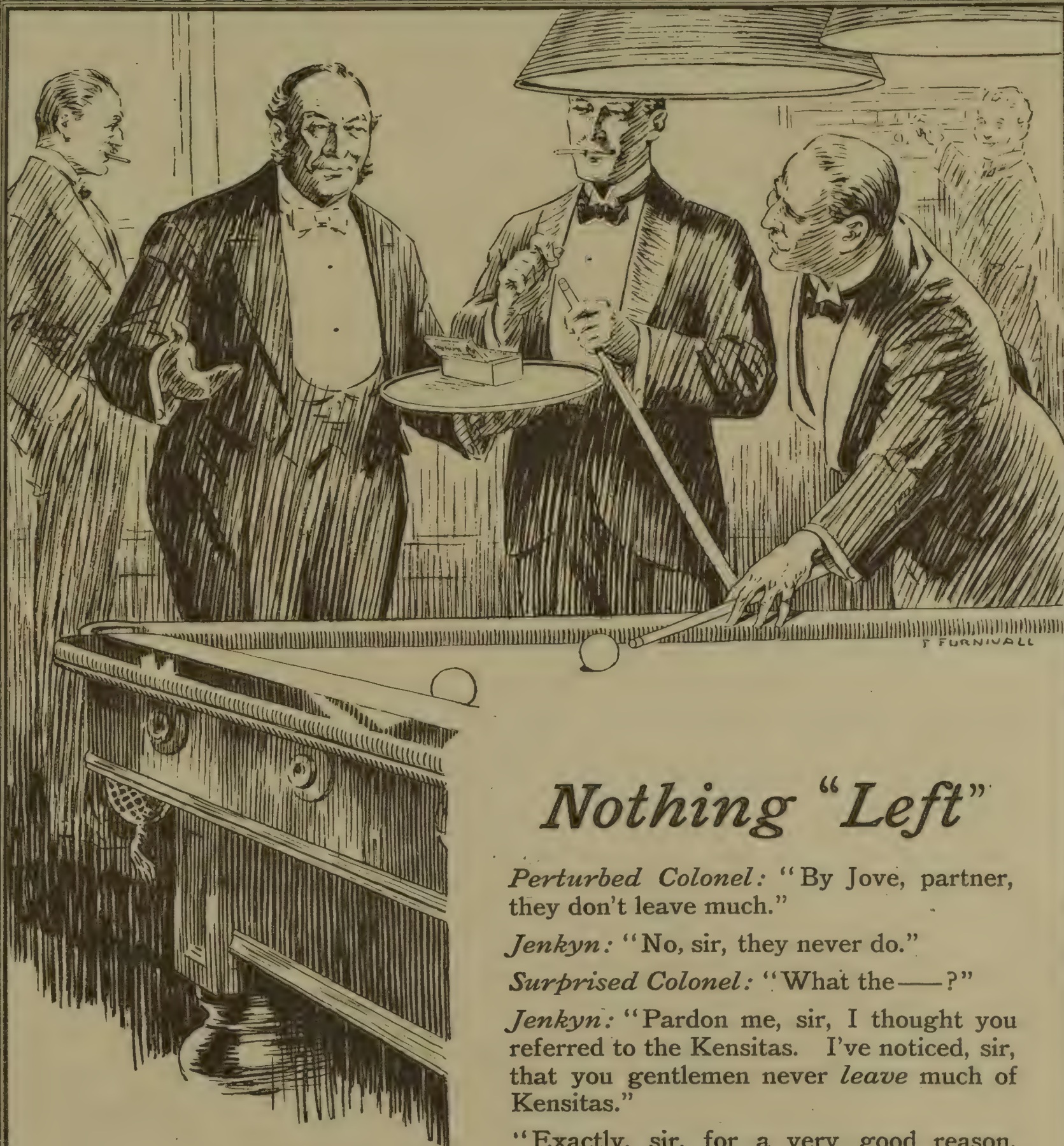
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SCIENCE JOTTINGS.

HOW FISHES SWIM.

JUST a month ago, I was enabled to realise a long-cherished desire to visit the Marine Biological Station which, for so many years, has been doing such wonderful work at Plymouth. Founded in 1884 for the dual purpose of aiding science and industry, by enlarging our knowledge of "the sea and all that therein is," this association has much more than justified its existence. Yet, unfortunately, the good work it has achieved, and is achieving, is by no means so generously recognised as it should be.

I have spent two delightful days here; chiefly in the tank-room—the "Aquarium." Here, indeed, was a feast for the eyes, even of the uninitiated, for the public are also admitted. The purpose of my visit was to glean as much information as I could about marine creatures of all kinds, and more especially to study the coloration of fishes and their modes of swimming. And it is on this last theme that I propose to dwell just now.

Most people, probably, take it for granted that fishes "swim with their fins." What other purpose can they serve? Taken "by and large," however, fishes do not swim with their fins, but by undulatory, sinuous movements of the whole body—seen best in the case of long, cylindrical fishes like the conger-eel. Herein a rhythmical, wave-like movement can be seen passing backwards, from head to tail, having the consequent effect of driving the body forward. In the long, lithe dog-fish, this movement is also, but to a lesser extent, apparent. In shorter fish, like the mackerel, the lateral movements of the trunk are transformed into side-to-side "swishings" of the hinder end of the body, which terminates in a conspicuous, vertically placed tail-fin.

As a rule, the fins take no direct part in locomotion. They serve as balancers, as brakes, and as steering organs. The mackerel well illustrates this point. A school of them here were incessantly swimming

backwards and forwards in a large tank. I was told they never rested. So long as they were on a straight course, the first dorsal fin appeared to be wanting. But the moment a turning movement became necessary, up came the fin from an apparent recess in the middle of the back, to vanish again as soon as the turn was completed. The strangely contorted brill, plaice, and other flat fish, when swimming thrust, the pectoral or "breast-fin" of the upper side vertically upward, like a triangular sail, and keep it up so long as they are moving.

This is the method of that strange fish the John Dorey. "Thin as a board," so that, seen end on, he is almost invisible, he can steal unperceived upon his prey; for the vibratory movements of his fins make no appreciable disturbance of the water, and therefore give no warning of his approach. Then, with the speed of lightning, his telescopic mouth shoots out, and the victim is engulfed. The pipe-fish, the sea-horse, and the wrasse, similarly use the dorsal fin as a propeller. In all these cases, it is to be noted, where the driving-power is furnished by the fins, progress is slow.

In some fish, as in the dragonet, for example, propellers are provided by the ventral fins—the fins which answer to the hind-limbs of land-dwelling quadrupeds. But these are the exceptions which prove the rule. In no case, so far as I can remember, do the breast fins function as propellers, as they are popularly supposed to do. In normal fishes, the motive power is derived either from undulatory, "eel-like" movements of the body or by rapid and vigorous "sculling" movements of the hinder half of the body.

The precise function of the dorsal, or back fin, has yet to be discovered. In some fishes it is practically non-existent; in others it attains an enormous development. It apparently plays an important part in turning movements. Most of the whale-tribe have developed a dorsal fin, though this differs fundamentally from that of the fishes. In some, like the "killer-whale," it may, in the male, attain a height of as much as six feet. In other species it is very small, or absent altogether. The huge sperm-whale, and the "right whales," though they are giants, have no dorsal fin. The rorquals all have this fin, though it is never very large. In all the cetacea it is to be noted that this fin is immovably fixed in the erect position; it

cannot be depressed as in the fishes. It is evident, then, that it is not essential to swimming, but it is by no means evident what purpose it serves. Perhaps when we get an aquarium at the "Zoo," we shall be able to solve this and other problems presented by the swimming fish.

-W. P. PYCRAFT.



THE FIRST CHINESE JUNK TO CROSS THE PACIFIC: THE "AMOY," OF SHANGHAI, IN HARBOUR AT VICTORIA, B.C.

The people of Victoria, British Columbia, were much interested in the first Chinese junk ever seen there, the "Amoy," which recently crossed the Pacific from Shanghai in ninety-one days. She is a sailing ship, without auxiliary power, sixty-nine feet long over all and forty-eight feet on the water-line, painted in red, blue, and green stripes, and was built entirely by hand work, (no machinery being used) of Chinese fir, camphor wood, and hardwood. Her master is Captain Ward, a big Dutch Canadian with an attractive Chinese wife, who sails with him and handles the ship, he says, better than he can himself. During the voyage the "Amoy" weathered several typhoons. It was arranged that she should be exhibited all along the Pacific coast, including San Francisco, and then taken through the Panama Canal, and up the Atlantic coast to New York.

But there are exceptions to every rule, even in the matter of the use of the fins in swimming. For there are some species which, when swimming, keep the body rigid, and use the dorsal fin, or the dorsal and the anal fin, projecting from the middle of the under surface of the body, as propellers.



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NOT only can you preserve your youthful beauty, but you can regain it also by simple, pleasant FACIAL EXERCISES which will remove lines and restore lost contours.

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Dear Madame Eve,
Hull.
I want you to know how very much better I am looking—my cheeks are rounder and the tired look about the eyes has gone. The wrinkles at the corners and under the eyes, which were the chief things I wrote you about, are very, very much fainter. Please accept my best thanks, for I know I look years younger.
Sincerely yours, A. E.

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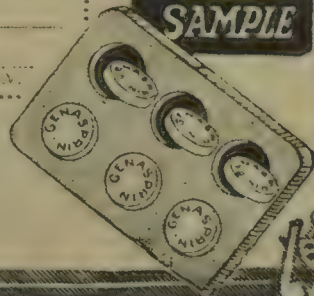
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THE CHRONICLE OF THE CAR.

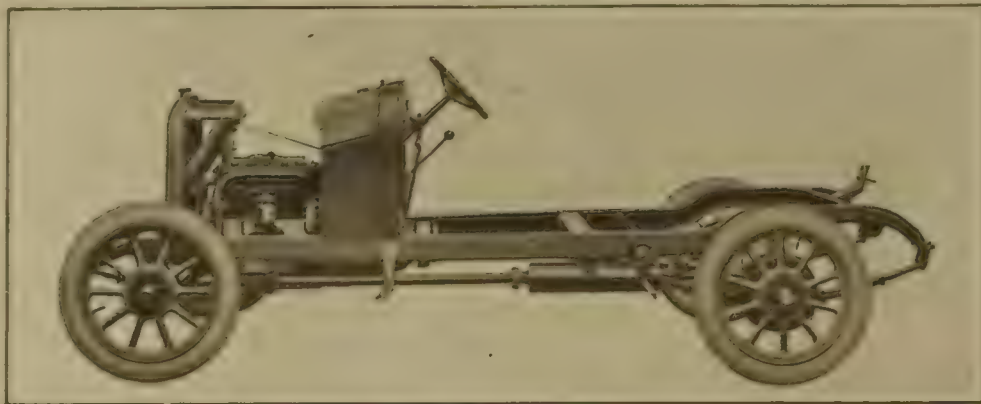
Still Falling.

Almost every day now brings its news of lower car prices. I should

think that, by the time the Show opens, there will not be a single make of car in which the price has been maintained at last year's level, with the exception of one or two of the very highest-grade vehicles. It may possibly be within the recollection of readers of these notes that some weeks ago I ventured to doubt if cars of that class could be reduced in price, and gave my reasons for thinking so. That I was quite right is shown by the fact that, for instance, the price of the Rolls-Royce remains exactly as it was. Napier have been able to make a small reduction, as have Lanchesters; but, generally speaking, such price cuts as there have been amount to very little. Of course, the factors governing the policy of cars which are produced in greater quantity are different, and it has been possible to make important reductions in a great many cases. As a matter of fact, though, it will be very interesting to see whether a good many manufacturers have not been a little too optimistic in their ideas of next year's output, and if their reductions have not been too great to be economically sustained. This is quite likely to be the case. Obviously, prices had to come down if the business of making and selling cars—which, after all, are somewhat of a luxury, even while they are a necessity—was to continue. The days of the boom are well behind us, and the price a car will fetch is more in relation to the income of the purchaser than to the amount of money he made during the war out of munitions or what not.

The latter has been absorbed by taxation and luxury purchases, and we have now got back to the sound state of things when a man buys what he can really afford rather than what he would like to have. Recog-

He has reduced his prices and returned to business again. He seems to mean giving all he can for what he gets for his car, instead of getting all he can for as little as he can give. Which is all to the good both of the industry and the user.



A NEW CROSSLEY TO APPEAR AT OLYMPIA: THE 12-14-H.P. CHASSIS.



A FAMOUS ACTRESS AND HER CAR: MISS ETHEL LEVEY WITH HER 11.9-H.P. CITRÖEN.

nising this—and certain other facts as well—the motor manufacturer as a class has sat him down to see where he is, and has now got well down to facts.

buying in the hope that he may get his car cheaper than the price listed at Olympia is only deluding himself and asking for disappointment. [Continued overleaf.

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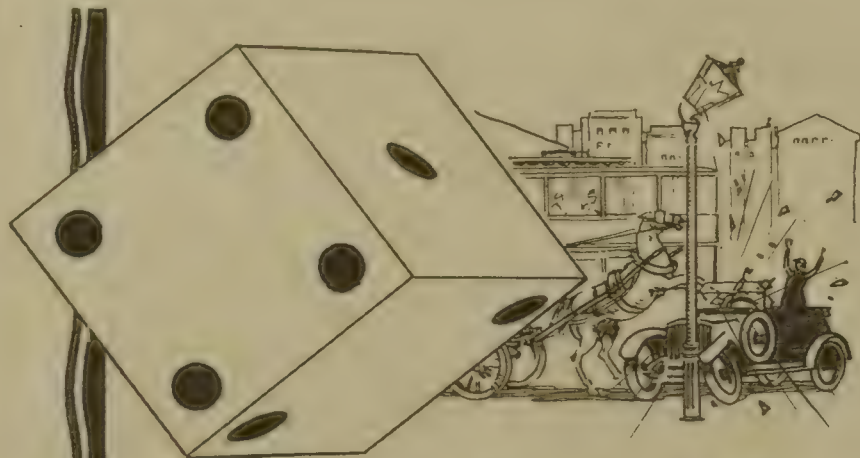
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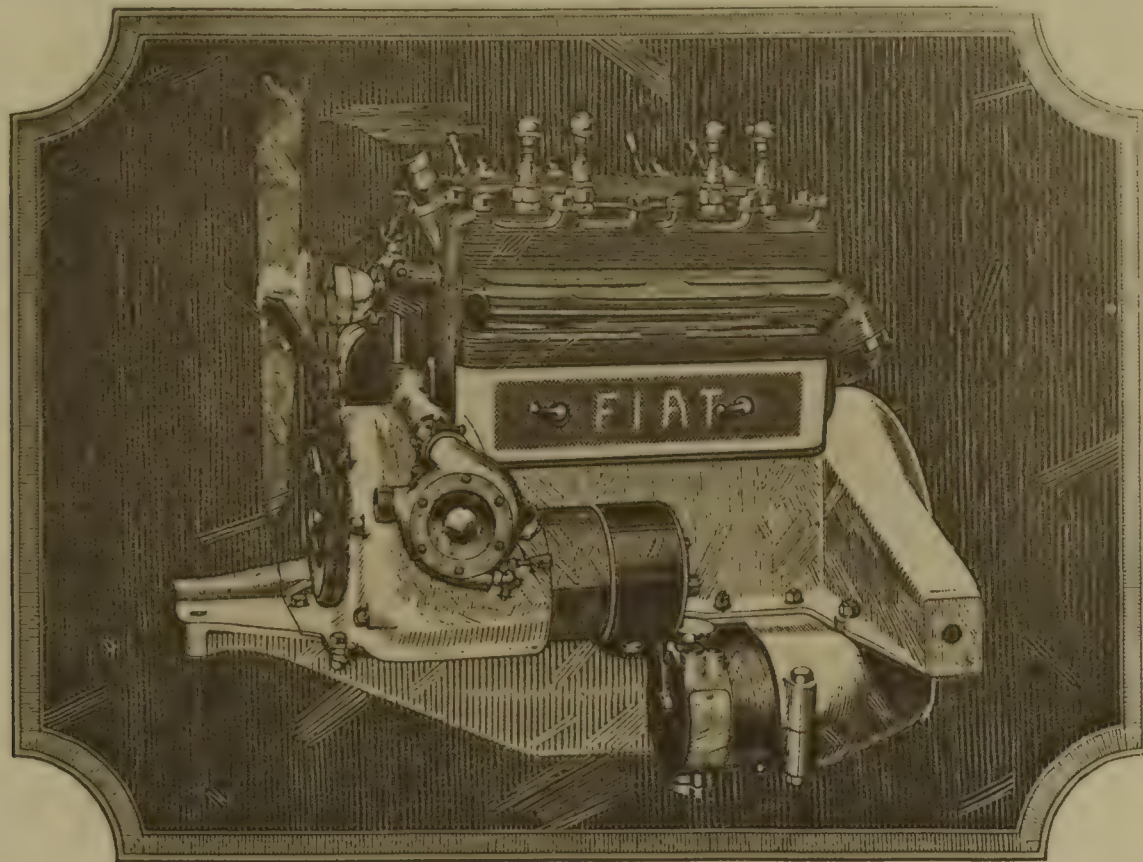
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Fiat 1923 Models are now being delivered, and definite prices will be announced prior to or at the opening of the Olympia Exhibition, November 3rd, 1922.

FIAT PRICES ARE ALWAYS COMPETITIVE

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(Continued.)

A Lighting Note. It is very seldom nowadays that the electric-lighting system of a car breaks down so hopelessly that one is unable to get a light to drive home by. When it does, in ninety-nine cases in a hundred the fault is with the owner himself, who has neglected to keep his wiring and batteries in decent order. Given that the wiring is sound, and that batteries have been kept properly filled with electrolyte and have not been allowed to sulphate, even the failure of the dynamo need not leave the car lightless. There ought to be quite four or five hours' light in the accumulators. Still, it does happen on occasion that there is a complete failure, and I know of no more helpless feeling than one experiences when stranded in the dark with a car which is going well but is completely lightless. Some people carry a spare set of lamps to provide against this contingency—oil-lamps, I mean. While I was in Birmingham recently I came across a very good idea in what is called the "three-fuel" light for cars. This is embodied in a series of lamps which can equally be used for electricity, oil, or candles. They take the place of the ordinary electric side and tail lamps, look quite well, and are just as efficient as the ordinary types. I shall refer to these auxiliary lamps again when dealing with Olympia at a later date. They seem to be a good thing.

Vauxhalls Overseas. In spite of the well-meant criticism of the methods and products of British car manufacturers which every now

and again comes from Overseas correspondents, it is pretty sure that Overseas motorists thoroughly appreciate the difference between a high-grade English car and even a very good American car. The

to the Vauxhall being a —, which is an excellent car for Australian conditions, but is not in the same street as the Vauxhall in any particular.

Mr. Sharp's car is one of the 25-h.p. side-valve Vauxhalls, now superseded by the 23-60-h.p. Vauxhall, with overhead valves and Lanchester harmonic balancer. Its predecessor was a six-cylindered American car of considerable reputation.

W. W.

One great step towards the revival of London's pre-war gaiety is the resumption of the famous dance-suppers at the Carlton Hotel, so popular as a Society rendezvous. A new dancing floor has been laid down in the middle of the restaurant; round which the supper tables are arranged, and a special band has been engaged. So once more the Carlton is the scene of brilliant gatherings.

Many of our readers, no doubt, will be interested in the Cedars College Fund to endow the Princess Mary Scholarship at The Cedars, Chorley Wood (a college for the higher education of girls with little or no sight, under the auspices of the National Institute of the Blind), and to form a maintenance fund for the college. Under the patronage of Queen Alexandra, a meeting to promote these objects was arranged for October 10, at the Mansion House, with the Duchess of Hamilton in the chair. A winter series of weekly Saturday *thés dansants* at the Hyde Park Hotel has also been arranged, beginning to-day (October 14), and continuing until December 23.



THE PRESIDENT OF BRAZIL AT AN INTERNATIONAL REVIEW DURING THE CENTENARY CELEBRATIONS AT RIO DE JANEIRO: DR. EPITACIO PESSOA (ON LEFT, WITH A GROUP OF GIRLS) WATCHING A MARCH-PAST.—[Photograph by Sport and General.]

following letter, which has been sent to Vauxhall Motors, Ltd., by Mr. J. Burleigh Sharp, of Adelong, Australia, illustrates this point—

My car has now run nearly 8000 miles and is getting sweeter every day. I cannot express my appreciation of the 25 Vauxhall. This is my sixth car, the last previous

meeting to promote these objects was arranged for October 10, at the Mansion House, with the Duchess of Hamilton in the chair. A winter series of weekly Saturday *thés dansants* at the Hyde Park Hotel has also been arranged, beginning to-day (October 14), and continuing until December 23.



An Indispensable Outhouse

The Brown & Lilly portable outhouse is really indispensable. Many things take up wanted room indoors and would be better snugly stored away outside—the pram, the bicycles, the golf clubs, &c. It is supplied in complete sections at small cost, and can be put together in a few minutes. Of pleasing appearance, and will last a lifetime.

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READ this story which a mother has to tell of an ailing child. Mrs. Norris's daughter was the victim of terrible illness; she was paralysed and exhibited other symptoms which seemed to exclude all hope of recovery. But Dr. Cassell's Tablets cured the little victim.

And they will make you well again if you are suffering from any form of nervous trouble, indigestion or kidney weakness. If you need building up commence a course at once. Use them for

Nervous Breakdown **Headache**
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Mrs. Norris, Sessay, near Thirsk, Yorks, says:—"I'm sure Dr. Cassell's Tablets saved my child's life. There was no power in her, she couldn't move hand or foot, but just lay like a little doll wherever she was placed. Then kidney trouble developed and her body swelled up dreadfully. She was so painfully thin that I had always to lift her on a pillow. She was said to be suffering from nerve paralysis and bowel consumption, and there was no hope. But when I gave her Dr. Cassell's Tablets the change was wonderful. She began to move, grew plump and strong, and soon was walking. Now she is a little picture of health."

Dr. Cassell's Tablets.

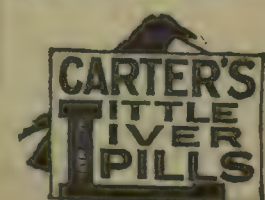
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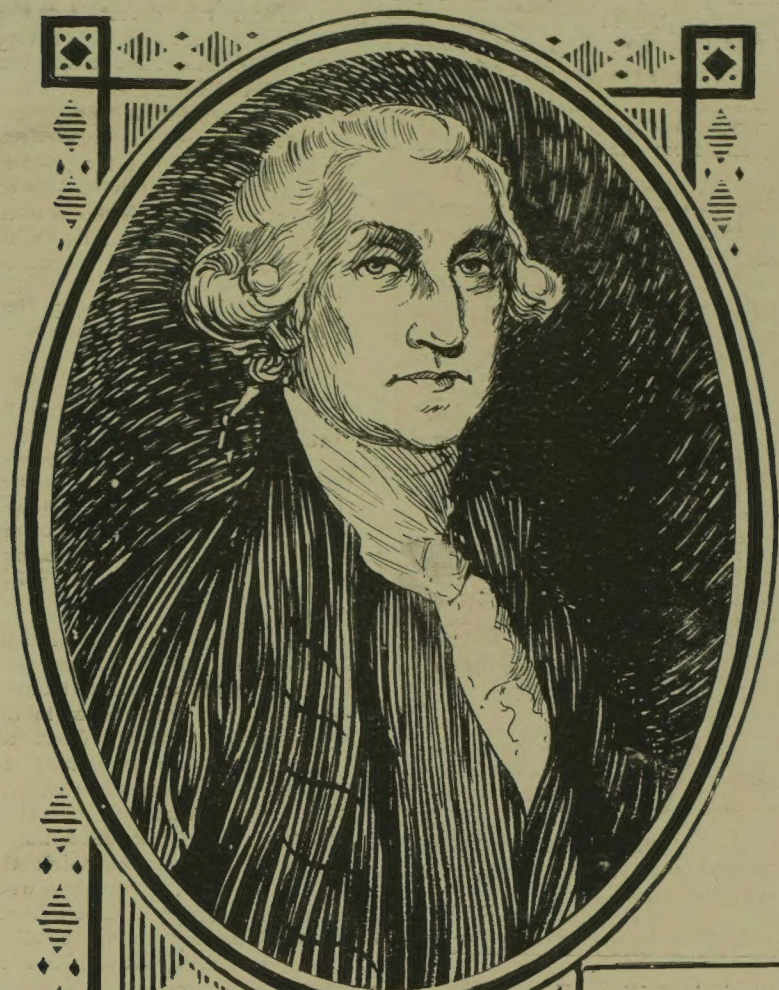
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Gen^l

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the Carry for your House, Fifty Hogsheads Tob.^o of my own
and In.^o Burke Custis's, which please to Insure in the
usual manner — I shall also by the same Ship send
you ten or 12 Hhds more if I can get them on board
in time, but this I believe will be impracticable
if Cap^t. Salmen uses that despatch in loading
which he now has in his power to do

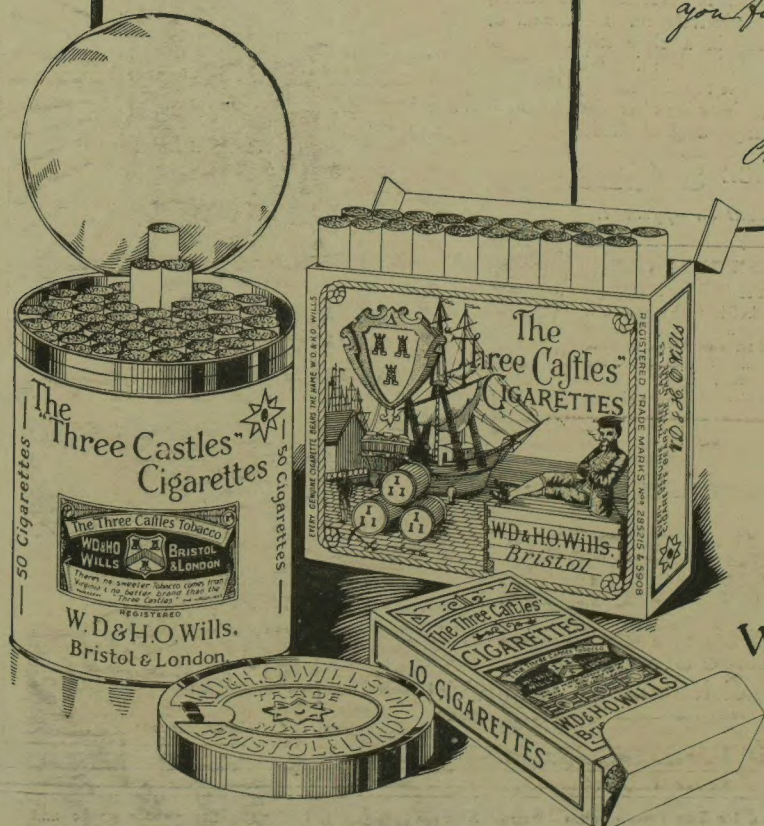
I am Gen^l Yr Most Obed^t Wth Serv^t

My Goods for Cap^t. Yates are
arriv'd in James River, and I thank
you for your diligence in sending them

G. Washington

Ass^d! Carry Yr Y^{rs} Comp^t

Facsimile of letter from George Washington
November 25th 1759



W.D & H.O. WILLS, BRISTOL & LONDON, ENGLAND.

This Advertisement is issued by the Imperial Tobacco Company (Of Great Britain & Ireland), Limited for the United Kingdom of Great Britain & Ireland and by the British-American Tobacco Company, Limited for export.

T.C. 35

THE PLAYHOUSES.

MISS JOSÉ COLLINS IN "THE LAST WALTZ."
AT THE GAIETY.

OUR musical-comedy first nights, when they are the occasions of successes, are exciting affairs. The discovery of a veritable masterpiece of drama could not provoke wilder displays of enthusiasm. A modern Sidons could not hope for a more overwhelming reception than is accorded Miss José Collins when she is associated with an operetta that seems safely assured of a twelvemonth's West End run. And, after all, there is something to be said for the musical-comedy public's raptures, and for its idolatry. An entertainment that can satisfy hundreds of thousands of playgoers throughout a year, an actress-singer who has got voice enough and charm and picturesqueness to please so many—these mean something considerable to the Londoner, and he may be pardoned some extravagance in their contemplation. He, or his first-night representatives, certainly eschewed restraint at the *première* of "The Last Waltz," and, unless all the omens are at fault, Mr. Robert Evett has brought back its old luck to the Gaiety. You test a show of this sort—Viennese as to its music; Anglicised as to its story—by "Merry Widow" standards; and judged by those it is right up to high-water mark. The plot—about a whip-cracking Prince and an English officer in foreign uniform who defends a girl from the Prince's overtures—has the appropriate sentimental flavour. Miss Collins is given effective Strauss melodies to sing (as good as any being a mirror song), and a part that enables her to suggest passion and show dramatic force. There are opportunities, only too limited, for Mr. Bertram Wallis to demonstrate afresh how well he can act. There are scenes of comedy for Mr. Billy Leonard and Miss Amy Augarde, though Mr. Leonard ought to be allowed funnier things to say. And there are any number of

pretty damsels placed in settings which glow with colour. Yes, the Gaiety is itself again, though with what used to be considered a bill of the Daly type. "THE TOILS OF YOSHITOMO." AT THE LITTLE. Tragedy written by Japanese authors, in such plays as have been brought West at any rate, has a way of concluding in wholesale bloodshed, and from that

them must preserve his loyalty and risk the consequences. The consequences are defeat for the father, and not only his capture, but also the capture of Yoshitomo's four brothers, who have taken the rebel side, and the end of the drama sees a clean sweep of the whole of the hero's family apart from himself. For Western tastes this seems altogether too barbaric a finish, but the piece is worth seeing for its reflections of a chivalry different from our own. English actors wrestling with Japanese types and Japanese ideals emerge from the task with considerable success, Mr. Milton Rosmer and Mr. Fisher White in particular both distinguishing themselves in long-winded parts. Though Miss Edith Craig is the producer, the scenery is Japanese, Mr. Imakawa being the responsible artist.

"MR. BUDD. OF KENNINGTON, S.E." AT THE ROYALTY.

Mr. Maltby's forte is his humorous portraiture of lower middle-class types, and his bias leans towards insistence on the reality of class distinctions, towards showing that his characters, to put it bluntly, are best off in that station in life to which they have been called. But he has never been strong on the inventive side, and when, in his latest piece, he plunges a Cockney hero into Ruritanian fantasy, and, after making the insurance canvasser perform wonders of courage and eloquence and diplomacy in place of a decadent prince, sends him back home, "third class," to Kennington, he offers us the uncomfortable spectacle of a clever playwright

coming to grief, partly through his echoing other authors' ideas, partly through his muddling up incongruous materials—satire and farce, to say nothing of sentiment. Mr. Tubby Edlin contributes a really brilliant study of the Cockney canvasser, a little slow in the up-take, but with something like a genius for expressing worry and resigned chagrin. Some manager of a musical-comedy theatre ought to secure his services: indeed, Mr. Maltby's play might shape much better if turned into musical farce.



WHERE GREAT BRITAIN WAS REPRESENTED BY THE BATTLE-CRUISERS "HOOD" AND "REPULSE": WAR-SHIPS OF MANY NATIONS BEFLAGGED DURING THE BRAZILIAN INDEPENDENCE CENTENARY CELEBRATIONS AT RIO.—[Photograph by Sport and General.]

point of view Mr. Torahiko Tori's tragedy, "The Toils of Yoshitomo," now to be seen at the Little Theatre, is true enough to type. Concerned with the ordeal of a twelfth-century Japanese general who in support of his Emperor, has to take up arms against his father, the play for the best part of its length handles with dignity, and some amount of beauty in its prose-poetry, a case of conscience and a struggle between two natural instincts. Father tells son, before their choices of action are made, that each of



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